

# THE ARCHITECTURAL RECORD

Published Monthly by F. W. DODGE CORPORATION, 115-119 W. 40th St., New York  
Truman S. Morgan, President Sanford D. Stockton, Jr., Secretary Howard J. Barringer, Treasurer

VOLUME 63

APRIL, 1928

NUMBER 4

## ARTICLES

Park Avenue Building, New York. The  
Evolution of a Style

By Leon V. Solon 289

Economics of the Skyscraper

By Ely J. Kahn 298

An Auto Service Station

Roland E. Coate, Architect 302

Modern Architecture. I. The Traditional-  
ists and The New Tradition

By Henry-Russell Hitchcock, Jr. 337

In the Cause of Architecture. III. The  
Meaning of Materials—Stone

By Frank Lloyd Wright 350

Rye Beach Amusement Park

Walker & Gillette, Architects

Gilmore D. Clarke, Landscape Architect 364

Richelieu

By J. Donnell Tilghman 377

## PLATES

Park Avenue Building, New York Frontispiece  
Buchman & Kahn, Architects and 305-325

Village Hall, Winnetka, Illinois

Edwin H. Clark, Architect 327-331

Refrigerator Showroom, General Electric  
Company, New York

Raymond Hood, Godley & Foulhoux,  
Architects 333-335

Measured Drawings of Early American  
Architecture 369-376

## ALLIED ARTS AND CRAFTSMANSHIP

Clock for Dining Hall, Cranbrook School,  
Michigan

Oscar Bach, Metal Craftsman 357

Designs for Hangings

Arthur Crisp, Designer 358, 359

A Flower-box Design and a Panel Design

Leo Friedlander, Sculptor 358, 359

## ALLIED ARTS AND CRAFTSMANSHIP

—Continued

Ring Handles on a Gate Lodge at Roslyn,  
L. I.

P. Feibiger, Metal Craftsman 360

Design for Medal

Edmond R. Amateis, Sculptor 361

Mrs. Howard Cullman's Garden, New  
York City

Ruth Dean, Landscape Architect

Roy Sheldon, Sculptor 362

A Garden Gate in Bronxville, N. Y.

A. F. Brinckerhoff, Landscape Architect 363

## NOTES AND COMMENTS

Effect of Machinery on Architecture

By J. Donnell Tilghman 382

A Skyscraper Bridge Proposed for Chicago

383

Kemsley Village, Kent, England

By B. S. Townroe 384

The Federation of Arts

By Glenn Brown 385

New Art at Wanamaker's

386

## THE ARCHITECT'S LIBRARY

Dictionary of English Furniture

Percy McQuoid and Ralph Edwards  
Review by Arthur W. Colton 387

The Modern Movement in Art

R. H. Wilenski

Review by Albert G. M. Balz 388

New Backgrounds for a New Age

Edwin Avery Park

Review by Herbert Lippmann 389

List of New Books on Architecture and  
the Allied Arts

Pauline V. Fullerton 390

For Index to Announcements see Page 154  
of Advertising Section

M. A. MIKKELSEN, Editor

A. LAWRENCE KOCHER, Associate Editor

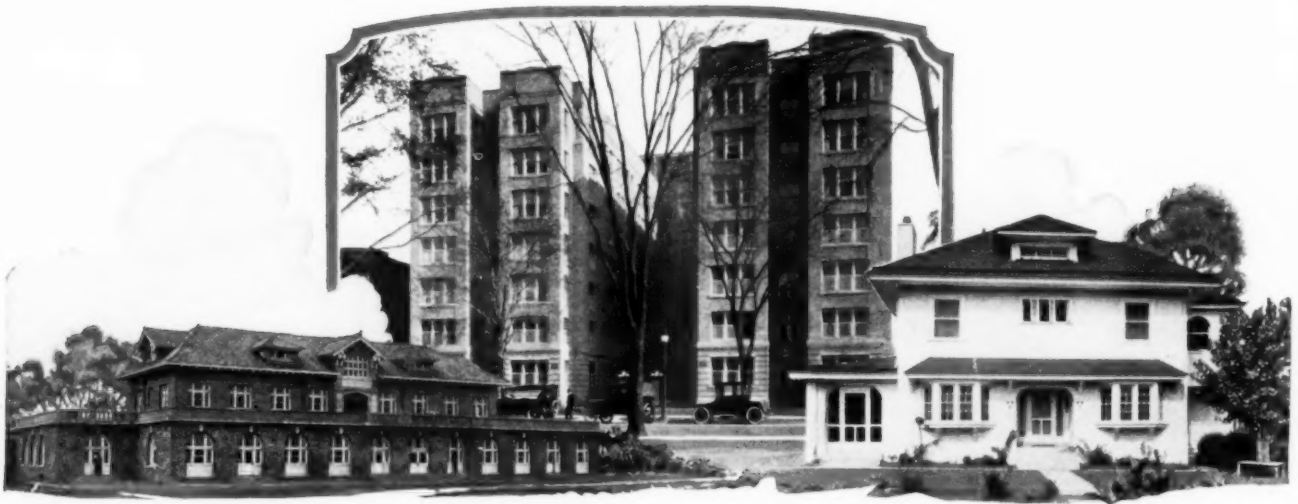
Contributing Editors: F. Chouteau Brown, Glenn Brown, Herbert Croly, Henry-Russell Hitchcock, Jr.,  
Fiske Kimball, A. N. Rebori, Leon V. Solon

J. A. OAKLEY, Business Manager

Yearly Subscription: United States, Insular Possessions and Cuba, \$3.00; Canada, \$3.60; Foreign, \$4.00. Single Copy, 35c. Member, AUDIT  
BUREAU OF CIRCULATIONS and ASSOCIATED BUSINESS PAPERS, INC. Copyright, 1928, by F. W. DODGE CORPORATION. All rights reserved.

Entered as second class matter May 22, 1902, at the Post Office at New York, N. Y., under the Act  
of March 3, 1879. Printed in U. S. A.

# TRUSCON ASEPTICOTE



Durable  
Sanitary  
Decorative  
Waterproof  
Economical

## WASHABLE WALL COATING FOR

Hospitals  
Public Bldgs.  
Schools  
Office Bldgs.  
Apartments

### OTHER TRUSCON PRODUCTS

Truscon Bar Ox  
Inhibitive, Steel  
Coating  
Truscon Water-  
proofing Paste,  
Concentrated  
Truscon Water-  
proof Varnish,  
Finest  
Waterproof Floor  
Enamel  
Pylac Brushing  
Lacquer  
Agatex Chemical  
Floor Hardener  
Temperite, Anti-  
freeze Com-  
pound

That architects appreciate the research behind the idea of Asepticote Washable Wall Coating is evidenced by the constantly increasing number who specify its use where for sanitation or decoration a product out of the ordinary must be used. And yet it stands to reason that the virtues of Truscon Asepticote which have won it such favor in hospitals, sanitariums, and institutions where it has successfully withstood constant washings with abrasive and alkaline compounds also fit it for use in all other structures such as schools, office buildings and residences. Truscon Asepticote has been scientifically prepared to hold up under the punishment of constant cleaning where hygienic requirements are exacting. Such features as it must possess to pass this test recommend it for use anywhere. Its cleanliness, durability, and beauty are matched by an economy which one would scarcely expect in so outstanding a product.

### THE TRUSCON IDEA

The Truscon Laboratories have for more than twenty years been perfecting methods of preserving structural materials against the action of the elements. Since water is the world's most destructive element the basic idea of all Truscon products is that of waterproofness.

*Specifications in  
Sweet's  
Architectural  
Catalog*



*Complete information will be gladly  
furnished without obligation*

**THE TRUSCON LABORATORIES, Detroit, Michigan.**

*Branch Offices at all Principal Centers*



E



.

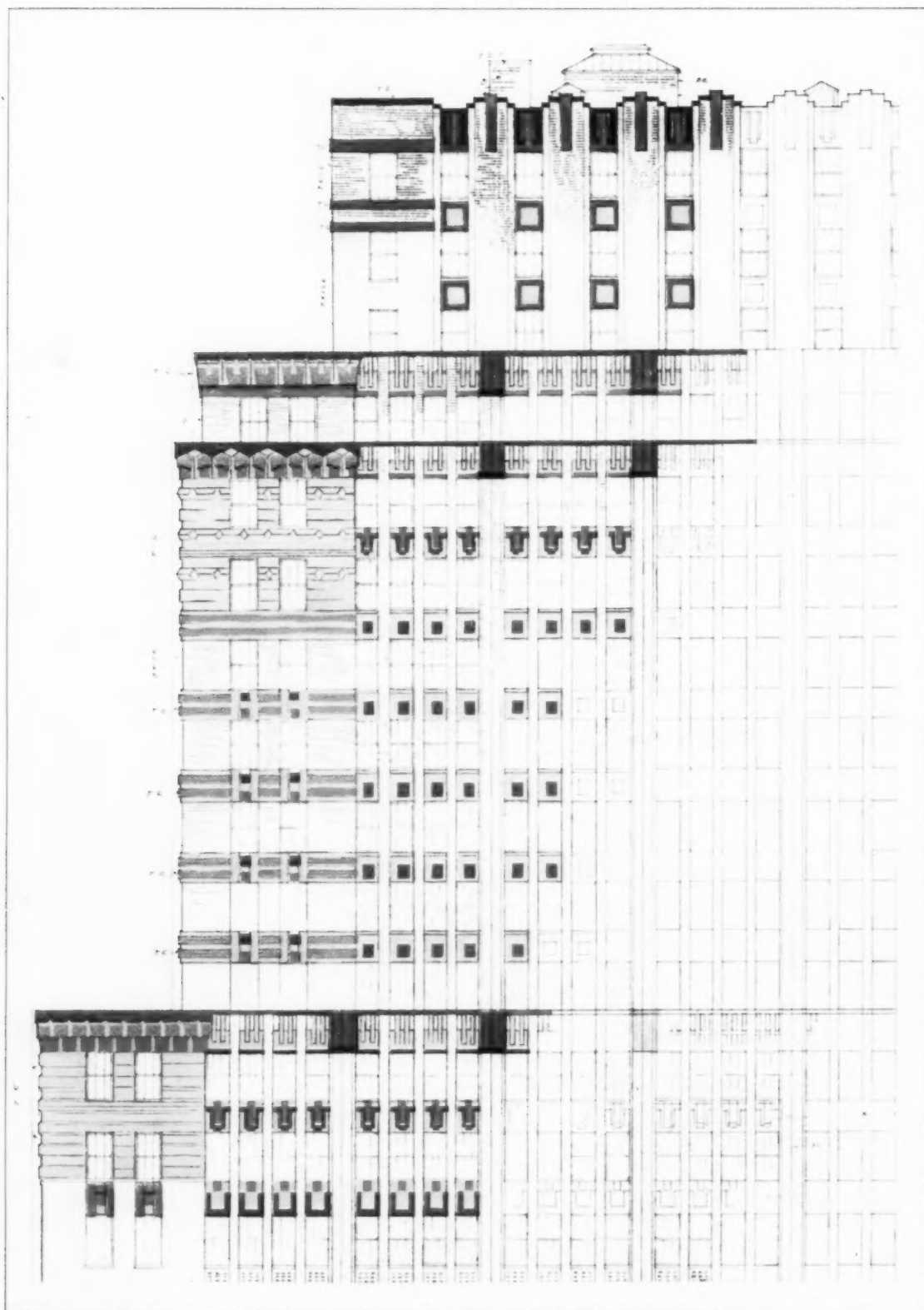
,

N

ab-  
for  
nty  
er-  
of  
uc-  
als  
on  
ts.  
the  
de-  
ent  
of  
od-  
of

in





STUDY FOR POLYCHROME TREATMENT, UPPER STORIES  
 PARK AVENUE BUILDING, NEW YORK CITY  
 BUCHMAN & KAHN, ARCHITECTS



# THE ARCHITECTURAL RECORD

*An Illustrated Monthly Magazine of Architecture  
and The Allied Arts and Crafts*

---

VOLUME 63

APRIL, 1928

NUMBER 4

---

## ↓ THE PARK AVENUE BUILDING, NEW YORK CITY

BUCHMAN & KAHN, ARCHITECTS

BY LEON V. SOLON

### THE EVOLUTION OF A STYLE

WE ARE living in a period in which the origination of a new order of aesthetic expression is under way; not as a passing vogue such as from time to time influences professional practice, but as a general movement compelling the direction of progressive activities. The movement designated as "Modernistic," with an unfortunate transitory implication, is exciting a furore for analytical study in all incidental discussion and investigation. When it constitutes the subject for discussion in any assemblage of architects or craftsmen, the common desire of all is to ascertain its aesthetic elements, creative impulses, and physical characteristics. This unusual manifestation of interest may be due to two causes: first, it may result from conviction that professional distinction is assured those who develop capability for sincere expression; or, secondly, it may be indicative of radical alteration in the angle from which aesthetic problems will be approached in future—more in accord with contemporary scientific investigation than that order of procedure which, in the past, attended stylistic evolution.

We experience an obligation to consider this movement in all seriousness, deriving

what guidance we can from investigation of evolution in recognized stylistic species, in order that we may determine significance in fact. The genesis of stylistic types is definitely attributed to external influences of social or circumstantial character; this fact is established with a measure of certainty which removes it from the field of debate. Those who entrench themselves behind historic prejudice, would assuredly be shaken in their belief in an unsurpassable past by a general summary of social and intellectual conditions today, and would discover ample justification for the advent of an unprecedented aesthetic movement of major dimensions.

Stylistic evolution has invariably been a systematic process of cause and effect. Our analytical and introspective tendencies lead us to investigate the manner in which the creative individual of each stylistic period reacted to those dominating influences which were primarily responsible for the adoption of view points peculiar to each type of expression. So far as we can judge at this early stage of activity, the spirit of this modern movement differs from that of its predecessors. The creative individual of those periods designated as historic, ab-





Photo, Fischer

DETAIL, UPPER PART OF FRONT ELEVATION  
PARK AVENUE BUILDING, NEW YORK CITY  
BUCHMAN & KAHN, ARCHITECTS



SCHEME A



SCHEME B

PROGRESS SKETCHES SHOWING DEVELOPMENT OF DESIGN  
PARK AVENUE BUILDING, NEW YORK CITY

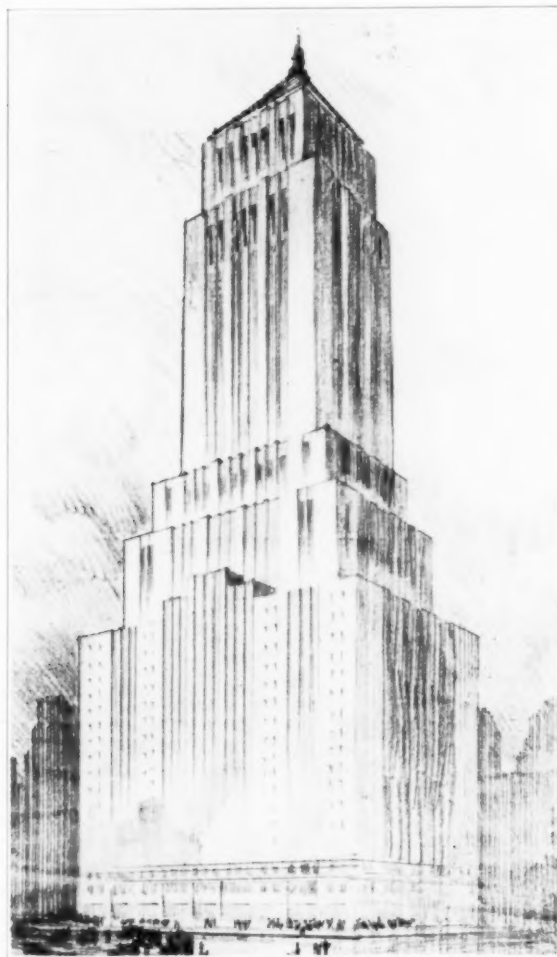
during that period in which it flourished. Though identical media may have been employed in successive periods, each vehicle for expression has been considered from an individual and distinct angle; with the result, that peculiar selective and manipulative processes have developed as part and parcel of each stylistic type. These modifications in the technique of each art are attributable to a definite cause: when external influences commence to affect creative aspiration, consciousness of nebulous and unprecedented ideals causes the creative faculty to seek qualities and capabilities in expressive media which will be conducive

to the materialization of the aesthetic objective. Idea, in the plastic, graphic, and decorative arts, only becomes an actual aesthetic quantity when physically stated in such form that its aesthetic content is transmissible. We consequently find when a new order of expression is in process of formulation, that the creative group has commenced by discerning contributory capabilities in physical media which it will employ in expression. In the productive activity these capabilities are directed to the attainment of the new artistic objective and made available through the origination of a distinctive technique. Technique there-





SCHEME C



SCHEME D

PROGRESS SKETCHES SHOWING DEVELOPMENT OF DESIGN  
PARK AVENUE BUILDING, NEW YORK CITY

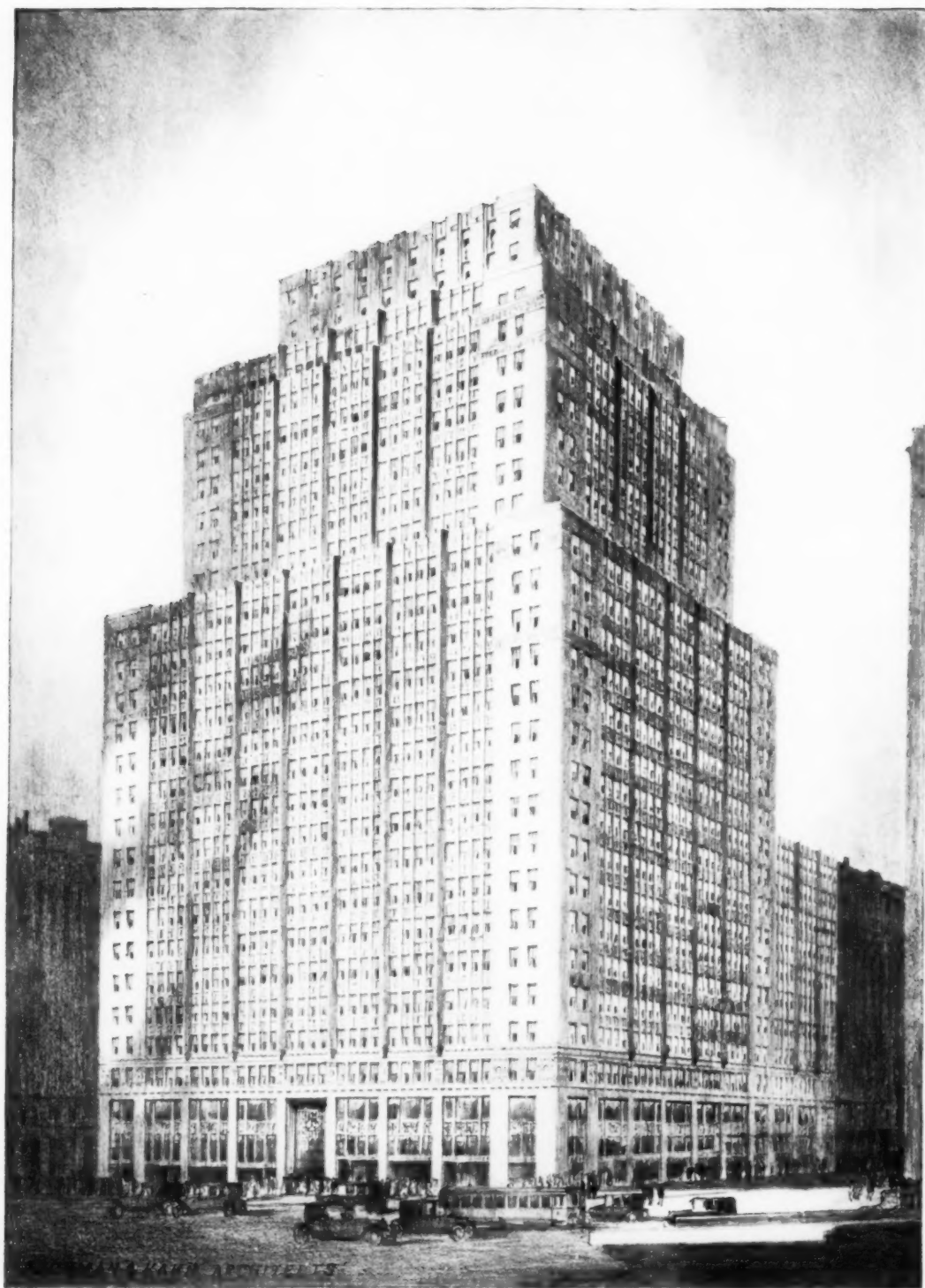
fore becomes the practical means for externalizing the aesthetic need.

The stylistic evolution of Gothic architecture is an illuminating illustration of this fact. From inception of the dominant influence novel capabilities were sought in structural material which, when discovered, became the basis for decorative characteristics which identify that manner. If we consider the decorative and structural functions with which stone was invested in that style, we find capacities discovered and brought into general practice which had previously been unsuspected. From the commencement of the movement the domi-

nant aspiration sought a unique quality in silhouette for structural mass, and a new order of fenestration. The origination of tracery represents the perception of unrealized plastic capabilities in stone, which were discovered when that material was viewed under the stress of creative urgency to achieve a specific quality in design. When capability in substance was summarized in technique, imaginative energy achieved freedom, and style was given birth through the association of the new order of adaptability in medium—a fitting manipulative method and a guiding ideal.

There is little evidence in stylistic periods





FINAL STUDY  
 PARK AVENUE BUILDING, NEW YORK CITY  
 BUCHMAN & KAHN, ARCHITECTS

to prove that the discovery of innate capabilities in substance was other than an intuitive process. In such eras, technique, as the physical vehicle for expression, was comparatively slow of development, as are all forms of artistic activity in which the creative individual is actuated mainly by intuitive reaction to abstract and indeterminate influences. In Kahn's work we detect an aggressive and systematic form of pioneering into expressive capability in substance which determines its development and adaptability in terms of effect consistent with the modern ideal. The reduction of physical appearance in structural media to terms of opportunity in design, represents the culmination of a preparatory period from which we have almost emerged, in which texture has been accorded an inordinately high value in the choice of material for all effect purposes. This predilection for texture has been responsible for the vogue for appearances of dilapidation, actual or simulated, which for several years has fascinated the architect and interior decorator.

In the new order of effect values which we see exemplified in this design of Ely Kahn's, there is a complete revision of selective standards: it entirely disregards fictitious values, such as indications of ageing, the fouling of color with so-called "antiquing," the featuring of semi-disintegrated substances, and those accidental surface conditions which have been assumed to realize "quality." In the Park Avenue Building every substance therein incorporated depends for interest and effect upon virile and substantial properties which alone have entered into calculation; the manner in which these have been directed to the performance of decorative and scenic functions reveals a discernment of expressive capabilities akin to that which was active during the inception of historic types.

Brick has been employed as the principal structural material: if we analyze its func-

tion in effect we find it employed upon a basis totally different from that recognized by Harmon and so successfully applied by him in the Shelton Hotel. In that building a quality was imparted to structural mass through diversity in local interest throughout its vast superficial area, achieved with intricate craftsmanship in brick-laying and skilled adjustment of color and tonal quantities. This charm in surface, which is ideal in connection with the Romanesque suggestion, would prove an obstacle to the realization of that form of structural breadth for which Kahn strove: austere simplicity in structural mass would have been seriously depreciated by "accidentation" of surface with projecting headers and intricate articulation in assembly of the structural unit.

The brick selected is of a practically uniform hue, but that hue was made the keynote of a tonal gamut deliberately calculated in design. Through contrivance of structural surfaces with regard to conditions in illumination, each tonal denomination of the brick color resulting from those conditions is identified with some important feature. We find what might be termed the normal tone of the brick in the large plain areas of the main masses; another tone of that hue is developed in the long triangular pilasters which traverse the lower mass; other variations exist in the window spandrels, with accents in such details as the corbels upon which the pilasters rest, accentuating through sharp shadow projection the identity of each tonal variant.

The stone employed for the base was obviously chosen for its contributory value to the tonal gamut; in its application in design the same principle in tonal development controlled the profile of the great *cyma reversa* from which the great triangular pilasters appear to spring. Despite the extreme severity of the main structural mass, insofar as detail of decorative intent is concerned, qualities of great refinement have been realized through systematic

determination and regulation of effect capacities in the materials therein combined; with the result that we experience that peculiar and subtle structural impression which we now associate with the modernist manner.

It was decided to treat this building polychromatically, and an entirely new system in ornamental design was evolved, as compared to those previously identified with that form of effect. In place of the ornamental subject silhouetted upon its field forming an individual or segregated feature, the motifs are composed of silhouetted repeating forms, superimposed, each treated with a color. There is a great advantage in this ornamental system, in that each of the component factors of a colored feature possesses continuity in the direction in which it operates architecturally, instead of being subject to the peculiar rhythm of an ornamental composition, operative in the classic motifs. The colors employed are: red of a magenta character, black, ochre, and a peculiar blue with a greenish cast. These are mat in texture, with the exception of the black; this latter glaze being somewhat shiny reflects the light of the sky, depreciating considerably the measure of emphasis originally calculated. The ochre was selected as a liaison color between the color of the brick and the terra cotta group; it performs the

function of association principally in the corner pylons, where it figures upon deeply recessed ornamental bands.

When the general harmony of glazes was determined and the location of each established, a certain amount of practical experi-

mentation was undertaken previous to final acceptance; this was advisable in view of the large dimension of color areas, and the inevitable uncertainty as to how each would endure in distance. Full size models of some of the principal colored features were made in plaster, sprayed with color matching the color of the glazes selected, and set in place upon the roof of the factory workshops at an approximate distance of 250 feet. This proved very instructive, resulting in certain revisions in the original selection. The conventional employment of terra cotta has been considerably departed from, and a



Photo, Fischer

DETAIL OF SIDE AISLE ARCH  
PARK AVENUE BUILDING, NEW YORK CITY  
BUCHMAN & KAHN, ARCHITECTS

new vista of polychromatic possibilities revealed in the superimposed ornamental silhouettes.

The illustrations and studies reproduced give graphic information concerning this unusual building upon which it would be futile to expatiate. The richness in invention, and the pure logic of all argument responsible for each phase of expression is so self-evident and convincing, that we will not insult the reader's perception by de-



scribing the obvious; for this reason we have dwelt upon factors which may not be apparent to all, that is to say, its significance, the analytical consideration of substance and subjection of design to the development of intrinsic qualities in structural substance.

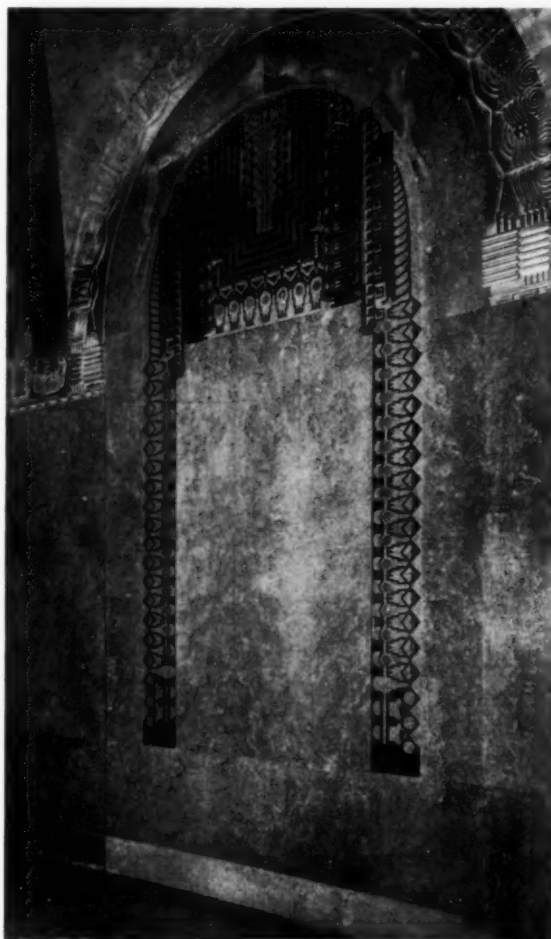
The great lobby, which is probably the most impressive in the country, contains a wealth of fascinating invention. The wainscot is of golden grey polished marble, surmounted by a superb frieze of gilt bronze from which gilded vaults spring. The Modernistic feeling has actuated the creation of every detail, and the ornamental principle described in connection with the terracotta decorations of the façade has controlled practically all composition of plastic features. Probably the most interesting example of its application is found in the main entrance doorways, which are of gilt bronze: the motifs are in silhouette, superimposed in diminishing dimensions, and produce a tonal condition in the gold surfaces, accentuated with high lights on the edges, which achieves great richness. Color is introduced in the flat ceiling of the entrance lobby, and in tympana below the vault penetrations. The latter were designed by the architect for glass mosaic and are extremely original in design and color composition.

Details such as the mail box, building directory tablet, and other minor features are pure examples of this fascinating manner, and will do much to stabilize a form of expression which for the moment has an inherent tendency to the erratic. The lighting

fixtures are conspicuous features of the lobby, and are of singular beauty and originality, the source of illumination being concealed without depreciation in efficiency. These were also designed by the architect, and embody new principles in decorative illumination capable of the most interesting and varied development.

On pages 305-325 we further illustrate with working drawings as well as photographs some of the outstanding features of the Park Avenue Building but considerably more space would be necessary than is here available to render justice to this remarkable building. Many features and points of view of vital interest

to architects have been passed over in this brief appreciation. After a practically unvaried diet of the scholastic manner to which we have been subjected for so many years, it is more than refreshing to examine a composition in which basic aesthetic principles of varied nature have been formulated, and rigidly adhered to in the minutest detail.



Photo, Fischer

MOSAIC PANEL, MAIN LOBBY  
PARK AVENUE BUILDING, NEW YORK CITY  
BUCHMAN & KAHN, ARCHITECTS

## ECONOMICS OF THE SKYSCRAPER

BY ELY J. KAHN

IT is presumably a bold step for an architect to speak of architecture in terms of economics; he risks betraying his ignorance of the sacred mysteries of business, or possibly raises the brow of the aesthete at something which smacks of the commercial. Neither reaction can worry him; the expert is right under any circumstance, if only to himself.

Contemporary architecture has contributed much that is unusual to a public that in a short space of years has accepted the steel framed building as a commonplace; that has seen so many startling structural developments that it has almost lost the faculty of being startled. It is difficult to realize that in twenty years the plan of the office building, loft building, the hotel, apartment house and factory has changed as rapidly as new equipment has been devised. Modern living conditions in a luxurious atmosphere—no servants, kitchenettes and dining alcoves—evolved the apartment hotel. Industrial competition, efficiency, economy of space sponsored the tall factory buildings. Whether the demand brought these buildings or the result stimulated the demand is not pertinent. What is clear, however, is that an entirely new set of standards has developed, in which the manifold requirements of a mechanical age have been met. The architect has not only accepted the precepts of municipal authorities in regard to building regulations, zoning laws, fire protection rules, labor department restrictions, but the demands of the fire underwriters and building managers' suggestions as well.

Another quite vital factor in the development of property is the study of the building from the angle of investment and return; the checking of structural merchandise as accurately as any other major capital outlay. Intense competition has forced the

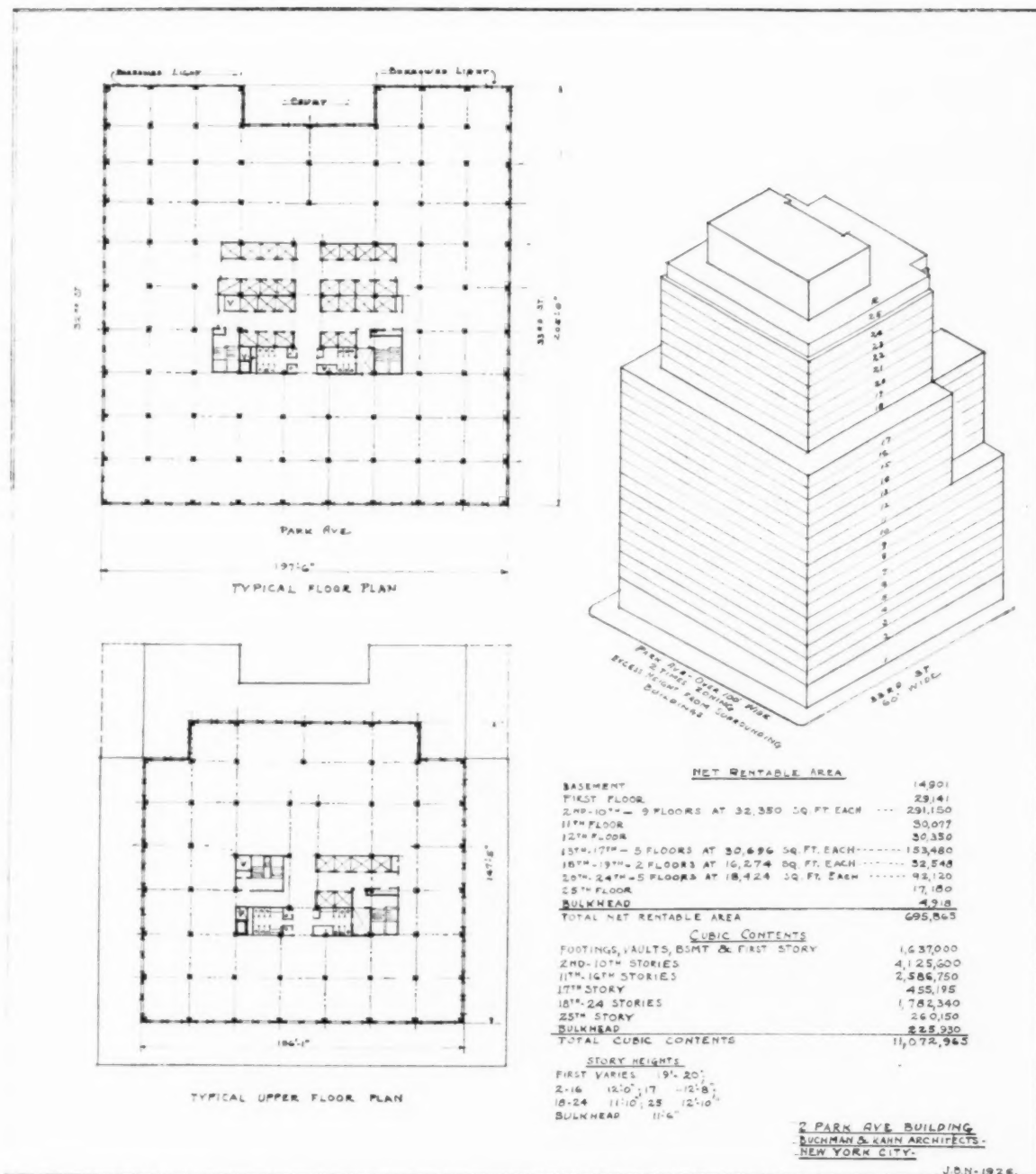
most careful analysis of plan, the financial interests in the operation further accentuating the need of economy and the utmost return for effort expended. The location of the property would determine the degree to which appearance, material, glass area and the like, should be accentuated.

In the approach to the actual problem, the design of the Park Avenue Building for instance, one was faced with a site in a section long neglected due to the nearness of car barns that for years covered the property directly opposite. The old Park Avenue Hotel had been run down to such a point that it had affected the entire neighborhood, and when it was wrecked the occupancy of the new structure was somewhat dubious. A series of plan studies were made, among which the 200 foot square plot was cut into by deep indentations on the street frontages. The additional light obtained by this arrangement could not offset the loss of space and the lack of flexibility of plan where a study of the location indicated that large floor areas would probably be desired; and as a result the square block with a substantial court in the rear was adopted.

The height of the building was determined through a table of calculations largely affected by the number of passenger and freight elevators serving the various floors. The set-back conditions, column centers, standpipe regulations, stairways, toilets, and the like, fixed the extent of the service portions, and the relation of usable space to the unproductive area determined reasonably soon at what floor to stop.

It is interesting to note that the financing of the enterprise was coincident with its planning and that the bankers responsible for the successful development of the enterprise were represented by a technical staff that checked and rechecked





TYPICAL FLOOR PLANS, PARK AVENUE BUILDING, INDICATING RELATION OF ELEVATOR AND SERVICE SPACE TO RENTABLE AREA. ISOMETRIC OF BUILDING MASS WITH NET RENTABLE AREA AND CUBIC CONTENTS

BUCHANAN & KAHN, ARCHITECTS, NEW YORK CITY

the vital service elements, as well as the areas and their square foot values.

In the presentation of preliminary information to the bankers it is essential that the facts be reduced to an outline that can be immediately translated, through cubic contents, net and gross floor areas, to the simple statement of cost and return. The variations of plan, height or type of construction can seriously change the calculations, and the bankers, through extensive experience, will be on the watch for variations that will tend to increase the cost or decrease the earning power of their capital.

Flexibility of plan is the keynote of success of the new building. Whether or not it be designed for some particular individual or concern, or entirely for prospective tenants of a type merely anticipated, it is vital that almost any variation of usage can be accommodated. The Park Avenue Building, in a zone that permitted manufacturing to an extent of 25% of its area, was planned to meet the requirements of the Building, Labor and Fire Departments in this regard. As the renting programme developed, it became evident that more desirable tenants with no manufacturing privilege would be available and the leases promptly prohibited labor of any kind. Where large areas were required, the lower floors to the first setback were offered. Above, smaller offices on divided floors were available and were so rented. Some day, whether it be ten years or twenty, if there is a tendency to change the occupancy, it will be found that the floors are adapted for normal manufacturing loads and areas; combination elevators may be converted to freight elevators and the framing provides for additional cars. This adaptability of plan, the attempt to cover the possibilities of location and the extremely rapid shift of population and business concentration is a reasonable guarantee of a sound investment.

In a preliminary study of the building soil conditions have been investigated—

test borings obtained. The cost of sinking foundations in certain areas of New York, particularly in the lower part of Manhattan, will have a serious bearing on the height of the new building. Water conditions, quicksand, old streams, ancient shore lines become annoying realities. Surveys of existing and neighboring buildings will determine encroachments; continuity of lot possessions; need for underpinning; flues adjacent which must be elevated; sewer levels and locations; water mains. Some of these obvious details may have a bearing on occupancy where, for instance, bank vaults, subcellars or deep basements are suggested and where the additional cost of their preparation may be quite out of line with the corresponding income.

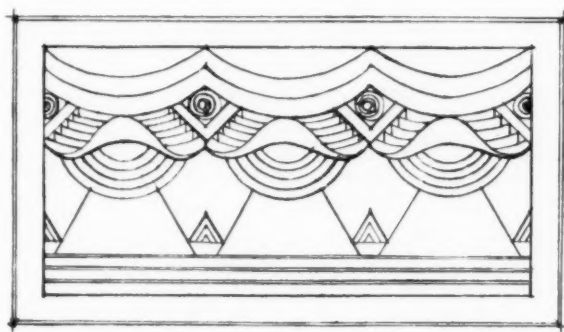
Location will have determined the character of the building, whether apartment house, apartment hotel, transient hotel, office building, loft building, factory. In certain instances none of these categories will be possible. On the site of the Vanderbilt home, long occupying the Fifth Avenue block from 57th Street to 58th Street, it was determined that the very unusual neighborhood facing the open square and Central Park, demanded something different from the average hotel or office building. A group of eight individual buildings was designed; an arcade arranged to connect 57th and 58th Streets. The units were restricted to six stories in the main; one on 58th Street, rented at the outset, was raised to eight with an apartment on its roof as additional area. In spite of the fact that experts had gathered at weekly meetings and in these carefully organized conferences were realty figures of note—the builders, attorneys, engineers, architects' representatives, owners—the problem was so difficult that when the actual buildings were finished there was still the question as to whether the development was entirely what the circumstance warranted. Curiously enough, a tenant did arrive who rented three buildings of the group, representing

over 50% of the unrented balance, and before the elevators in the completed structures have been used, or a single citizen used the arcade, already lined with its marble and bronze, the entire group is being rebuilt to meet the economic conditions requested by this particular tenant. In this instance the matter of design, though important, was definitely secondary to the treatment of a plot of land of great value subject to further enhancement by reason of its development. The additional cost of the changes, time of execution, (which includes loss of rent during such periods,) when compared with the type of tenant, rent, and the length of lease, obviously substantiated the owners' alteration of the original plan.

The time element is another vital consideration in the analysis of the project. The rental periods, February, October, May, are peculiarly set for the particular types that demand these dates. The buildings, therefore, must be scheduled to start at a precise moment where the minimum of time need be expended and moreover completion at the required day will not be missed. The renting agents will have maintained a close watch on the details of the plans and prepared their renting

plans simultaneously so that as the building rises, leases are signed and such changes as may be advisable are promptly executed.

It is obvious that in the preliminary consideration of the building venture the design of the façade plays an extremely important part. The degree to which the owner will concern himself is quite obviously a varying factor. Unfortunately, a large proportion of investment structures are fathered by men whose judgment is more valuable in finance than in design, with correspondingly desperate results. They find available a group of architects who have attained a certain fluency or quasi efficiency and as these men hold as their main qualifications lower fee basis, the temptation is obvious. In this situation lies strength and weakness. Many an owner through honest ignorance and avowed respect for professional skill will study and experiment to an unusual degree. On the other hand, with the advent of something new in architecture, the second flight of practitioners, having absorbed a large proportion of the actual work of the day, seize upon the new forms and with natural economy of brain power jangle forms together that can only have the merit of being different.





CALIFORNIA PETROLEUM SERVICE STATION, WILSHIRE BOULEVARD,  
LOS ANGELES, CALIFORNIA

ROLAND E. COATE, ARCHITECT



## AN AUTO SERVICE STATION

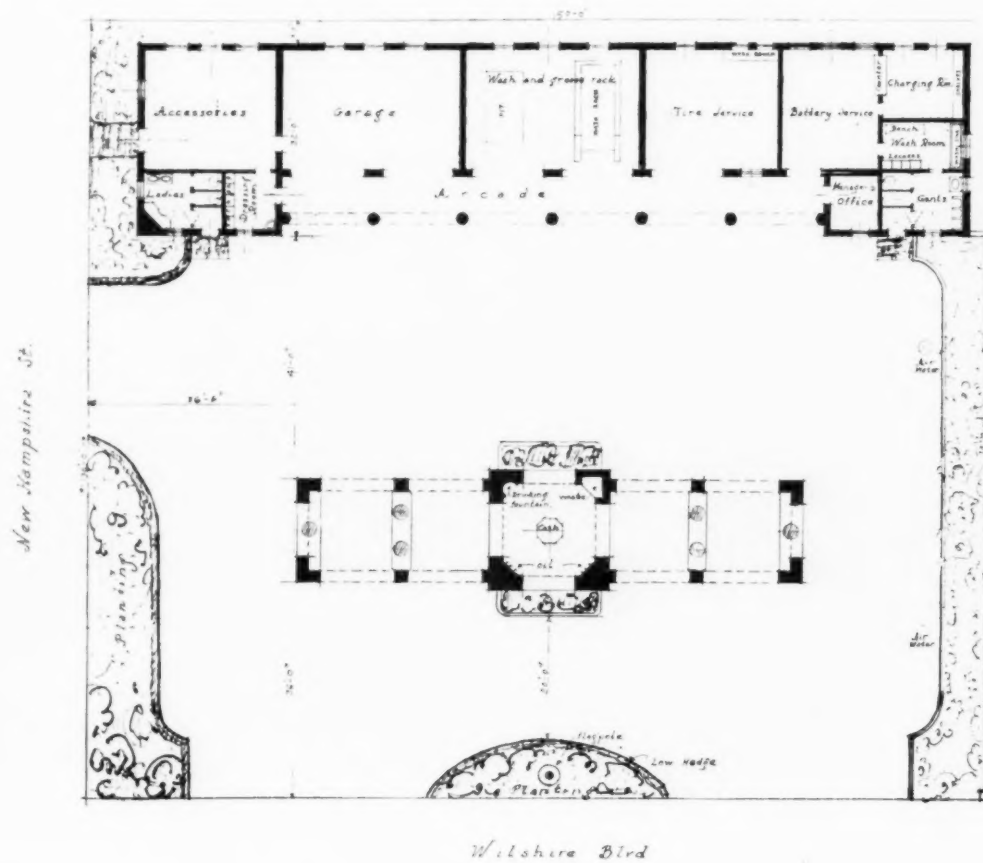
ROLAND E. COATE, ARCHITECT

THE California Petroleum Service Station in Los Angeles illustrated with plan below, was designed by Roland E. Coate, Architect, and is intended to render the varied service of the station of recent development. It is situated on a plot 150 feet in width and 130 feet in depth.

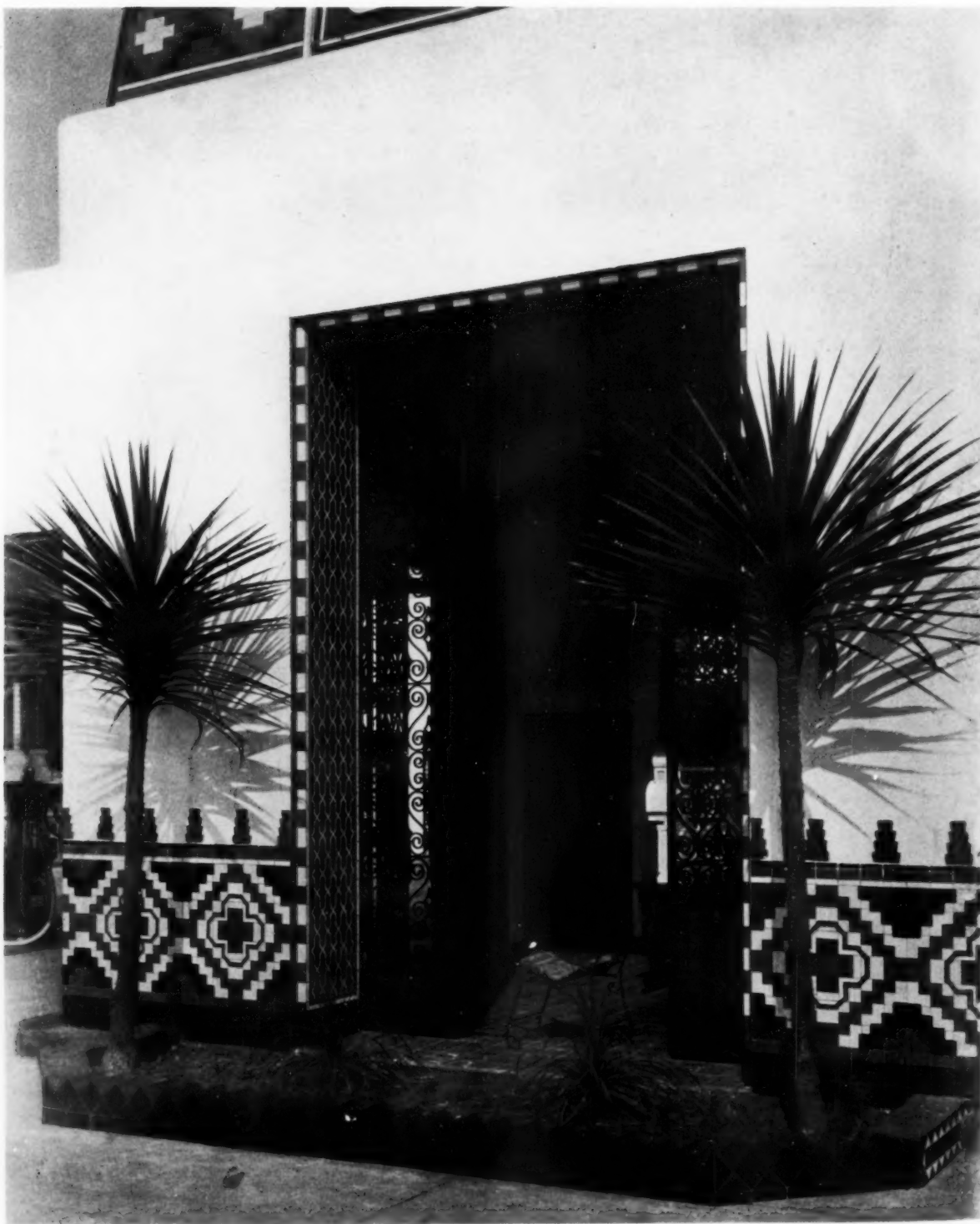
The gasoline station proper is placed at the center of the plot, set back 36 feet from the main boulevard. The central kiosk with lateral wings is treated with severe walls of stuccoed concrete enlivened with a base within and without the building of applied Tunis tiles in red, black and yellow. A similar tile enrichment was adopted as the sur-

face covering for the four-sided dome over the kiosk. The jambs and soffits of all doors are also tile surfaced. A wrought iron grille screens the entrances to the central pavilion.

The building at the rear of the plot is subdivided with compartments for tire and battery service, a room with wash and grease racks, equipped with a pit, and a runway. The garage for repairing cars is located at the side of the accessories store-room. Toilets and washrooms for men and women are placed at the front of each end of this building with the office for the manager reached from the end of the arcade and overlooking the entire establishment.







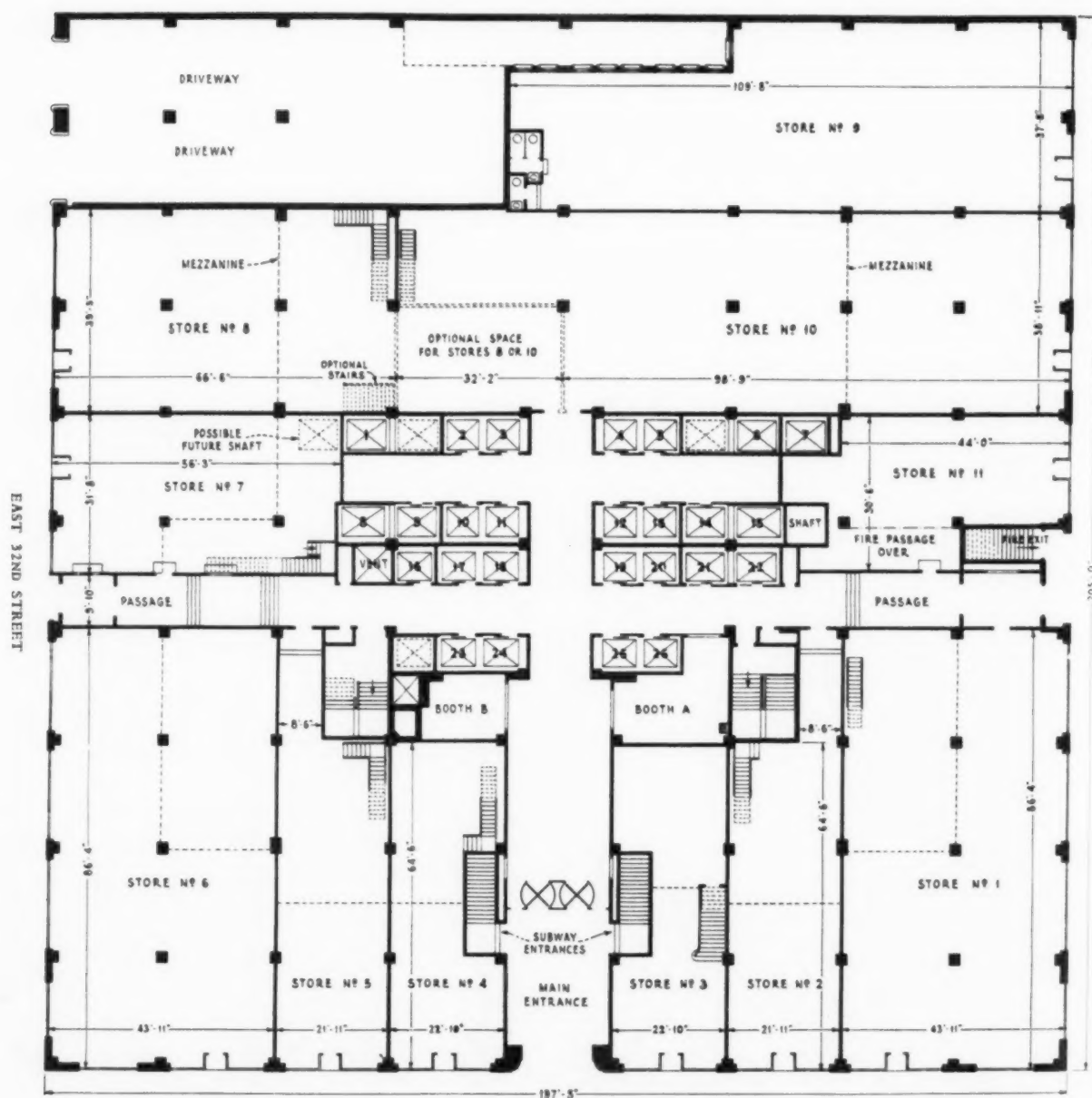
CALIFORNIA PETROLEUM SERVICE STATION, WILSHIRE BOULEVARD,  
LOS ANGELES, CALIFORNIA

ROLAND E. COATE, ARCHITECT

PORTFOLIO  
*of*  
CURRENT ARCHITECTURE



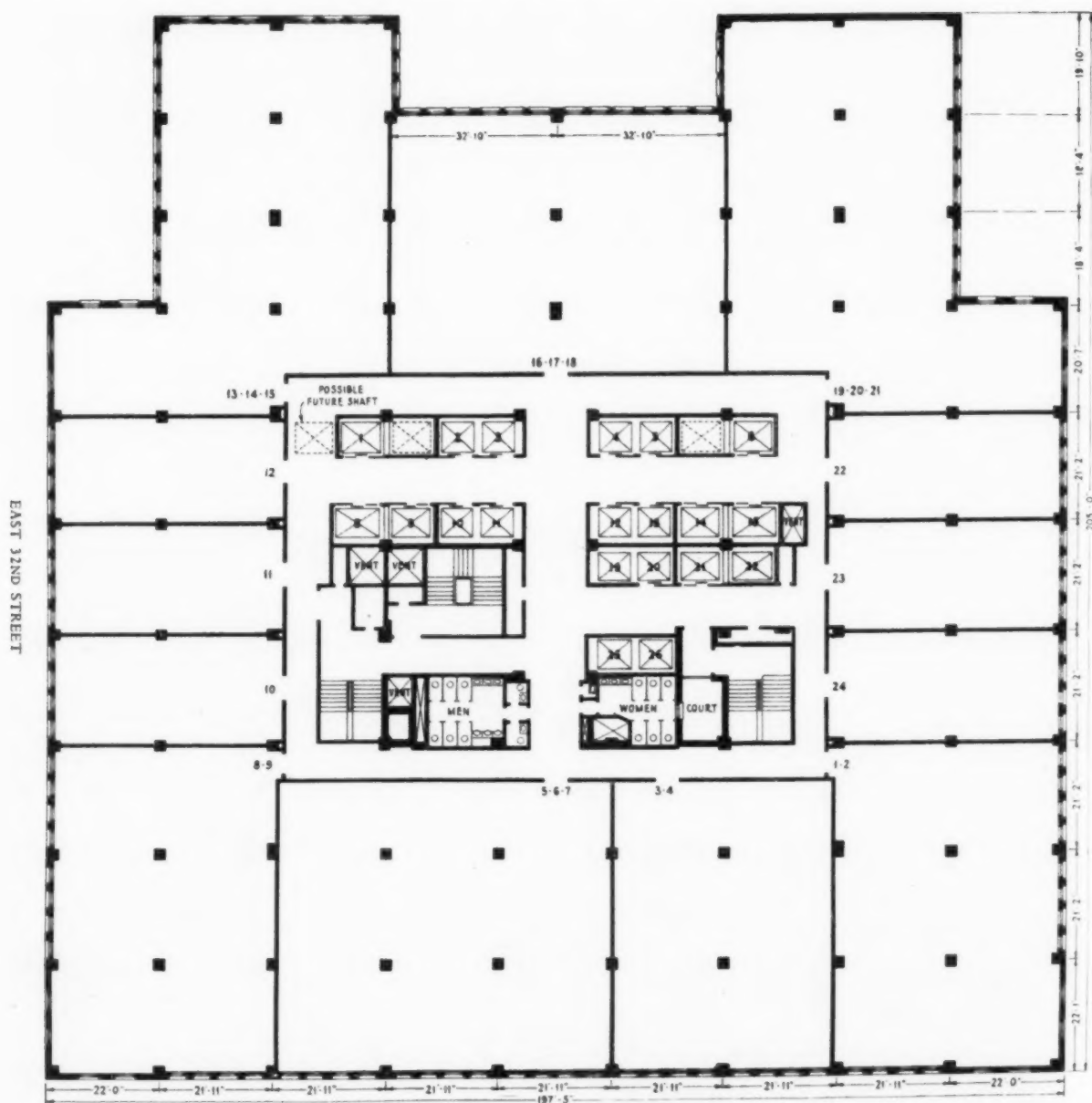
Detail, Front Elevation  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS



Store Floor  
Park Avenue Building, New York City  
BUCHANAN & KAHN, ARCHITECTS

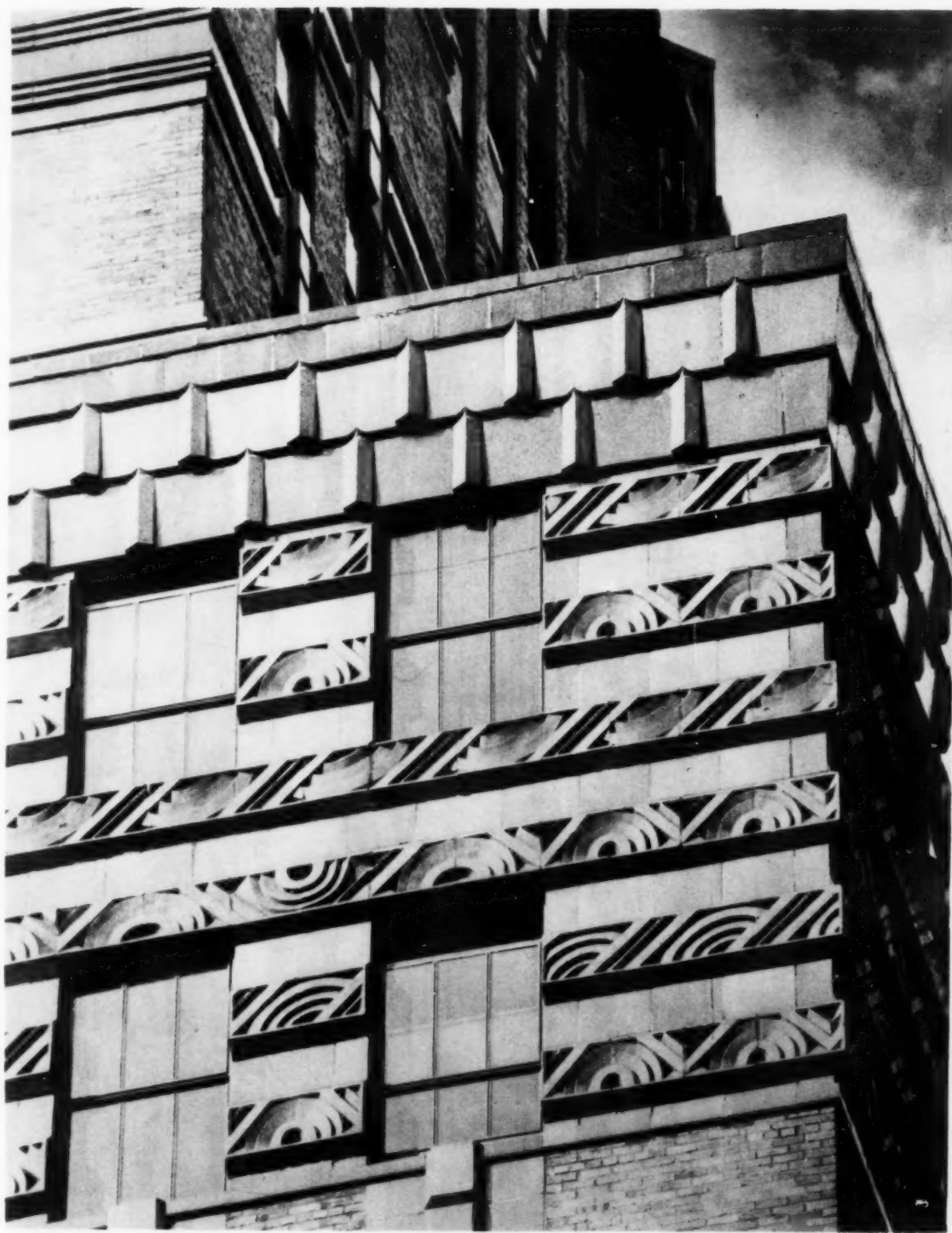


Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS

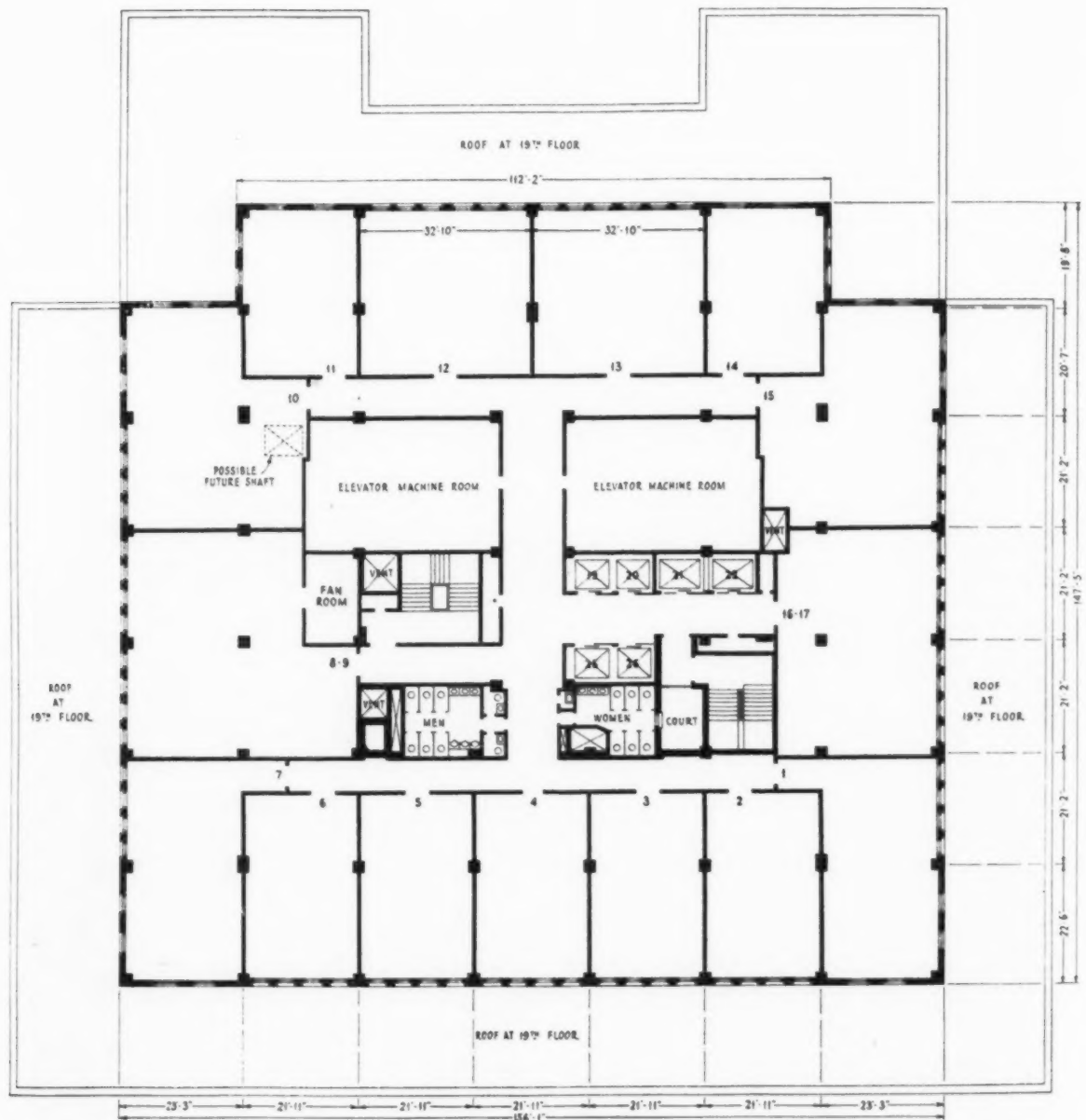


12th Floor with Possible Subdivisions  
 Park Avenue Building, New York City  
 BUCHMAN & KAHN, ARCHITECTS

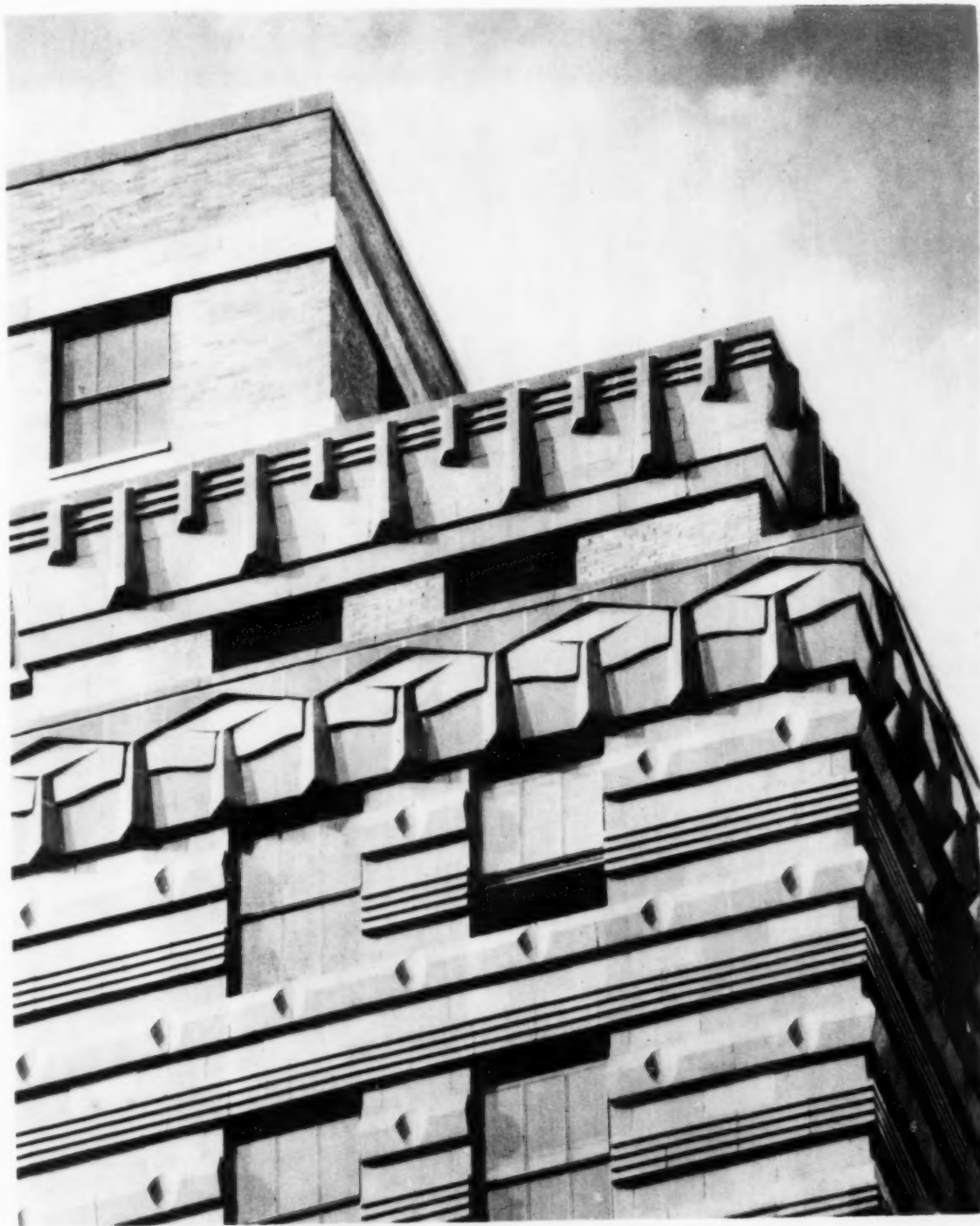




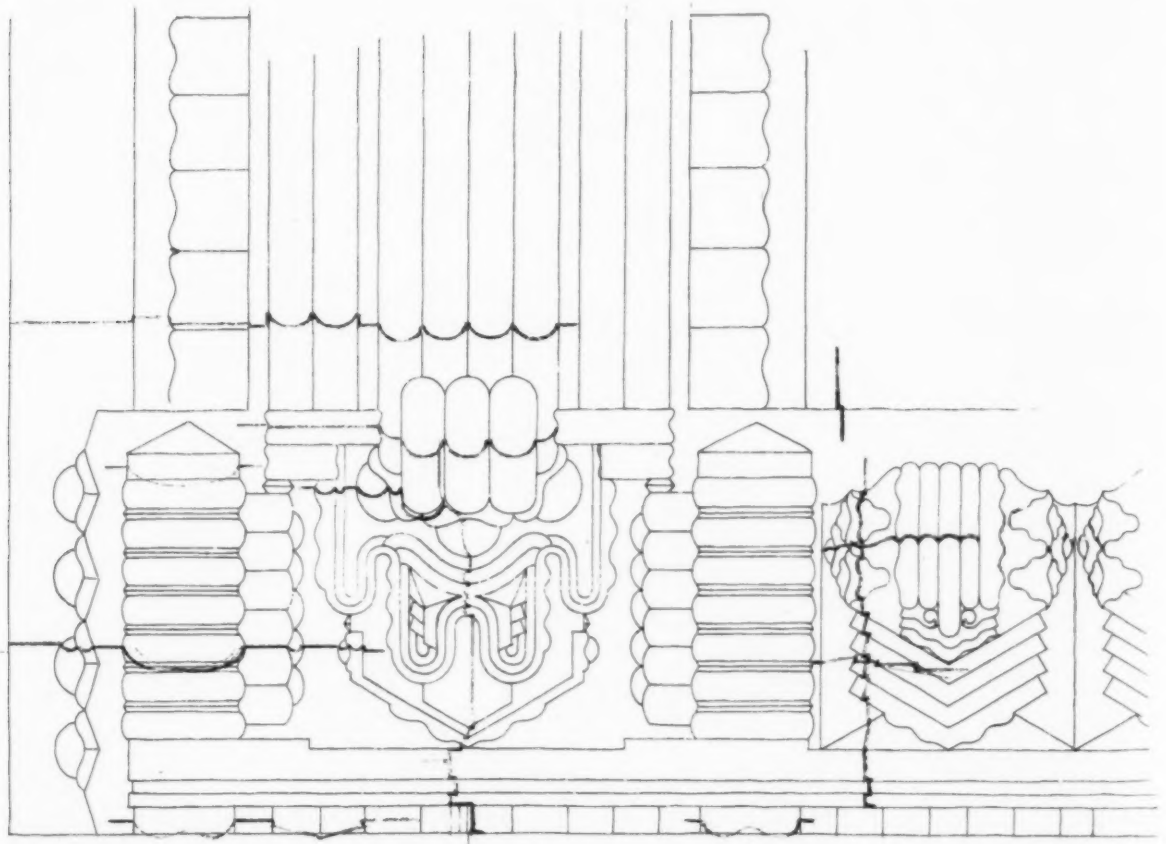
Detail of First Setback  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS



20th Floor with Possible Subdivisions  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS

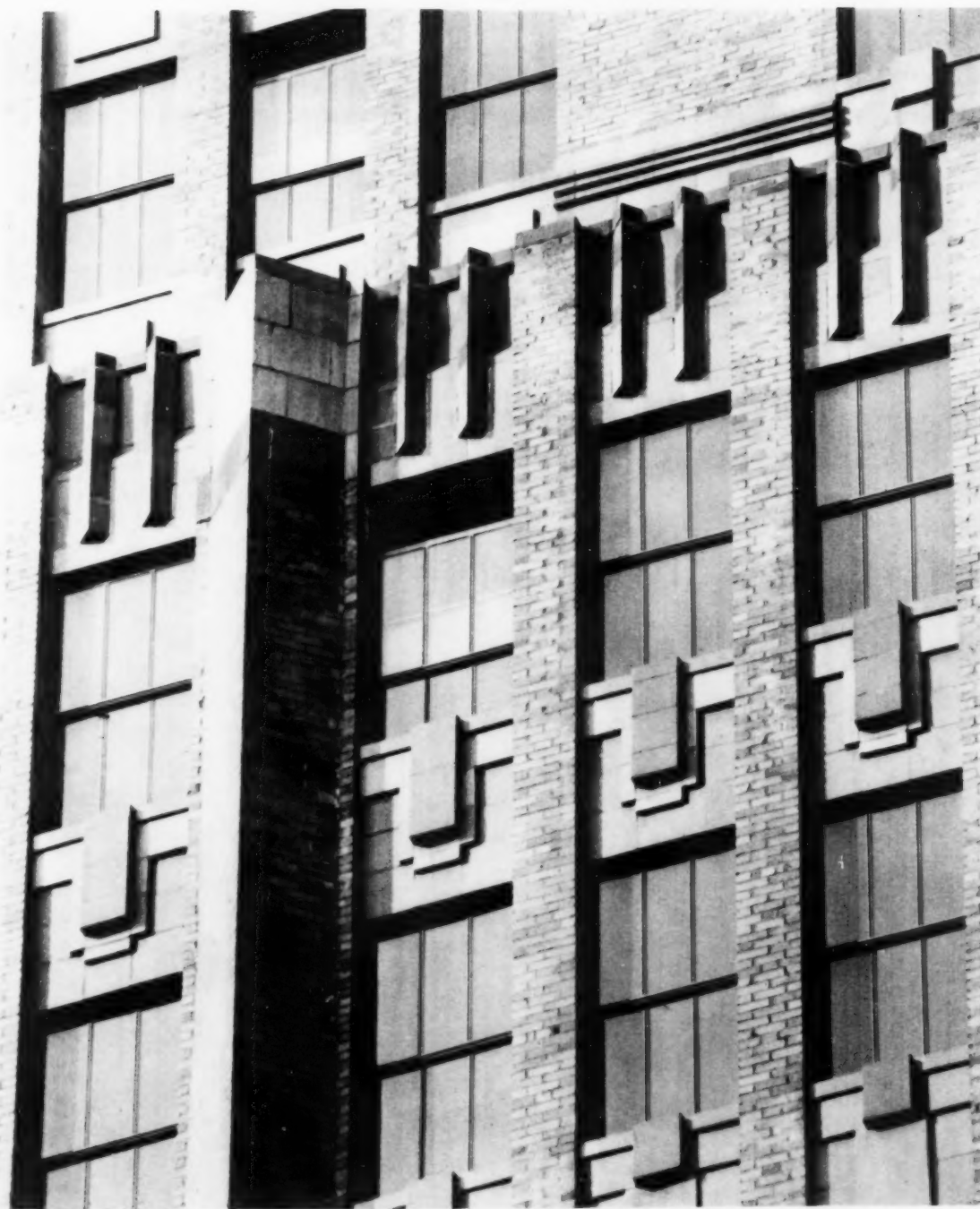


Detail of Second Setback  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS

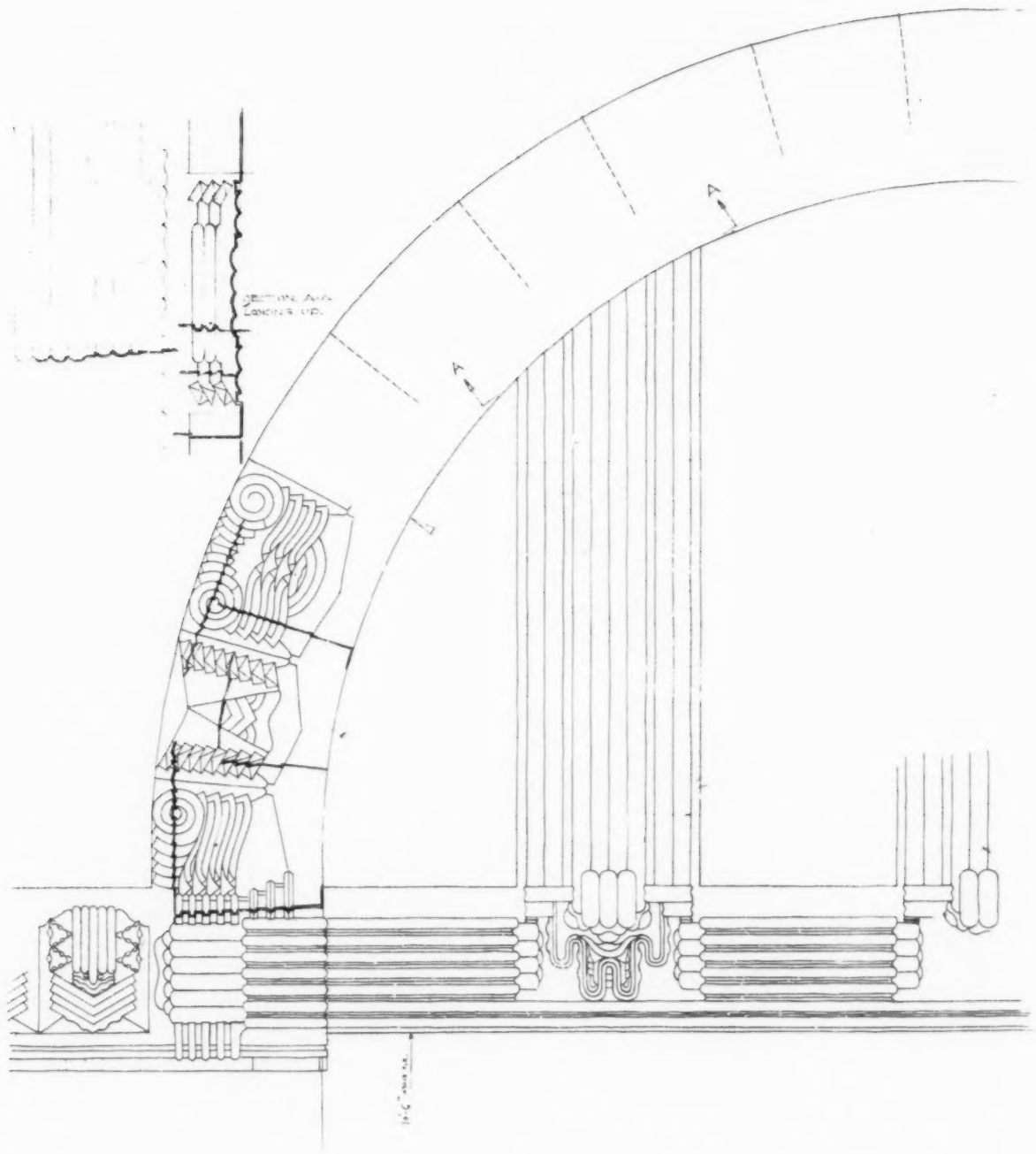


Working Drawing of Plastic Ceiling  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS





Detail, Exterior  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS

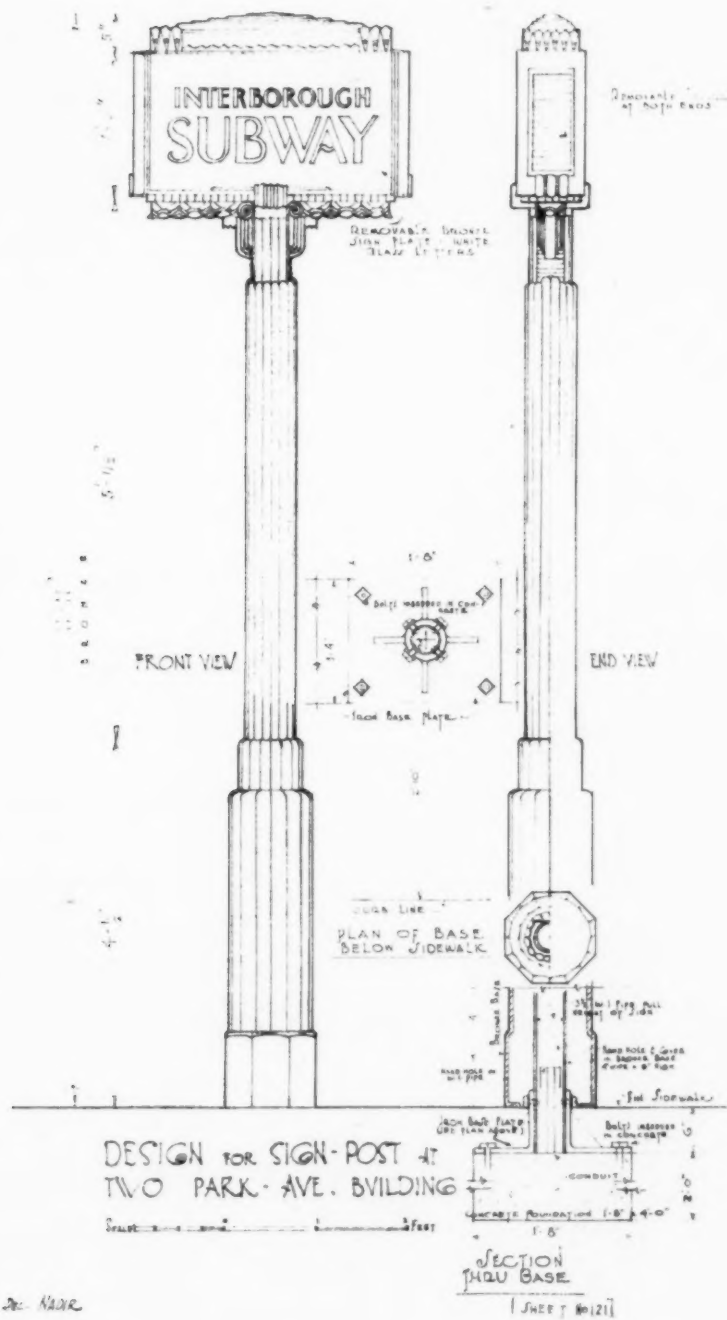


Working Drawing of Plastic Arch  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS



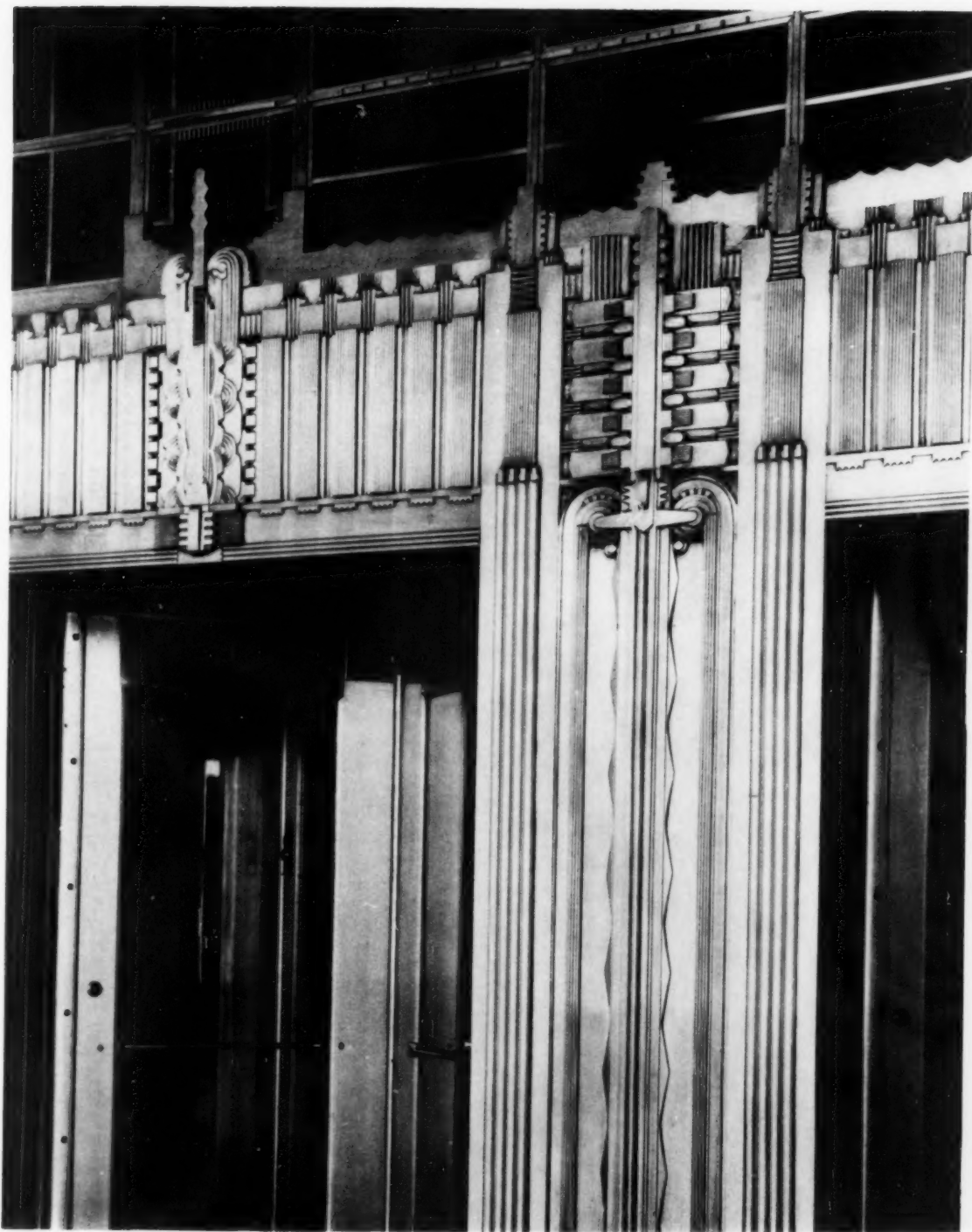
Outer Entrance, Lobby  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS

MICH

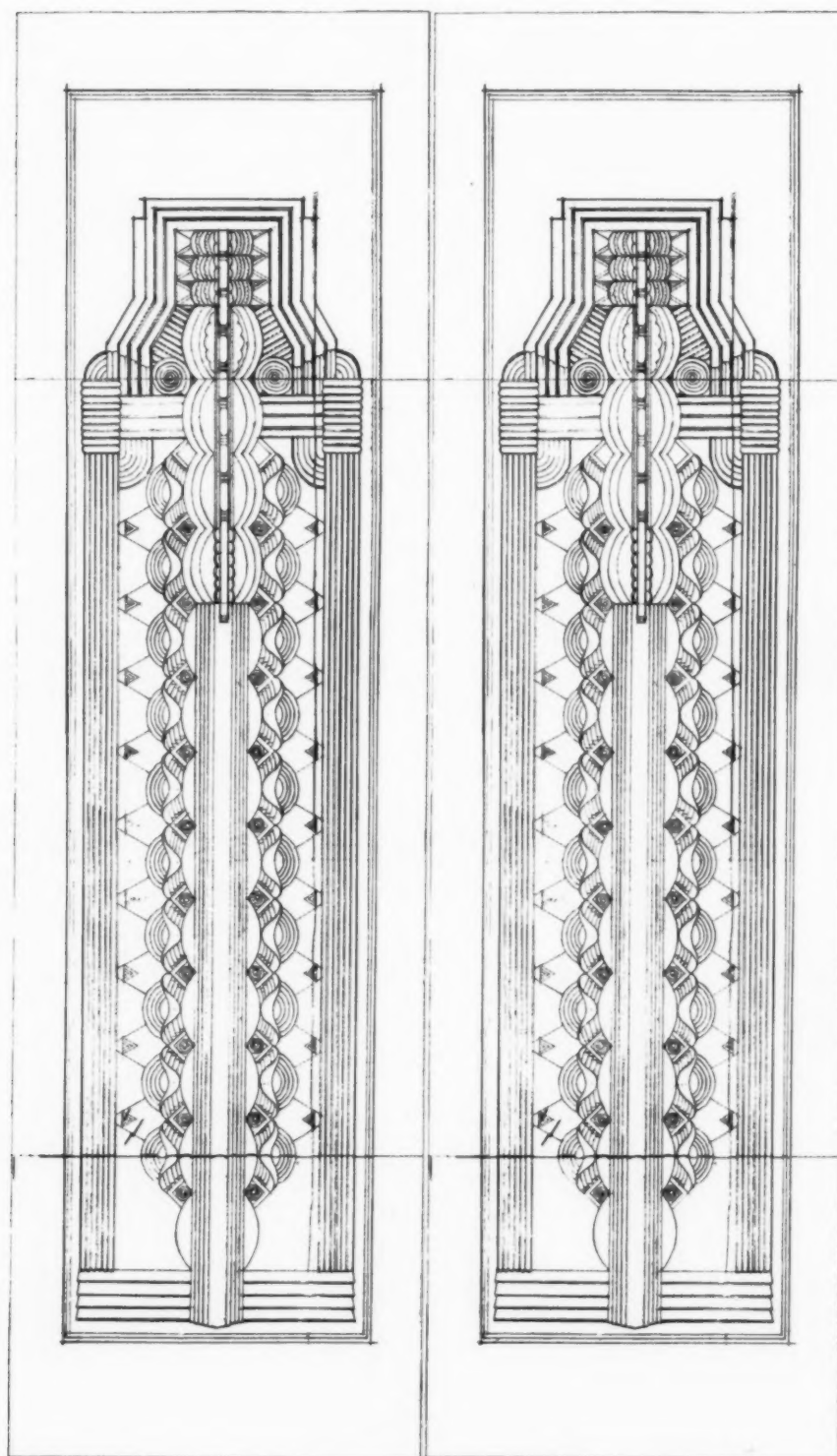


Working Drawing for Sign Post  
Park Avenue Building, New York City  
BUCHANAN & KAHN, ARCHITECTS

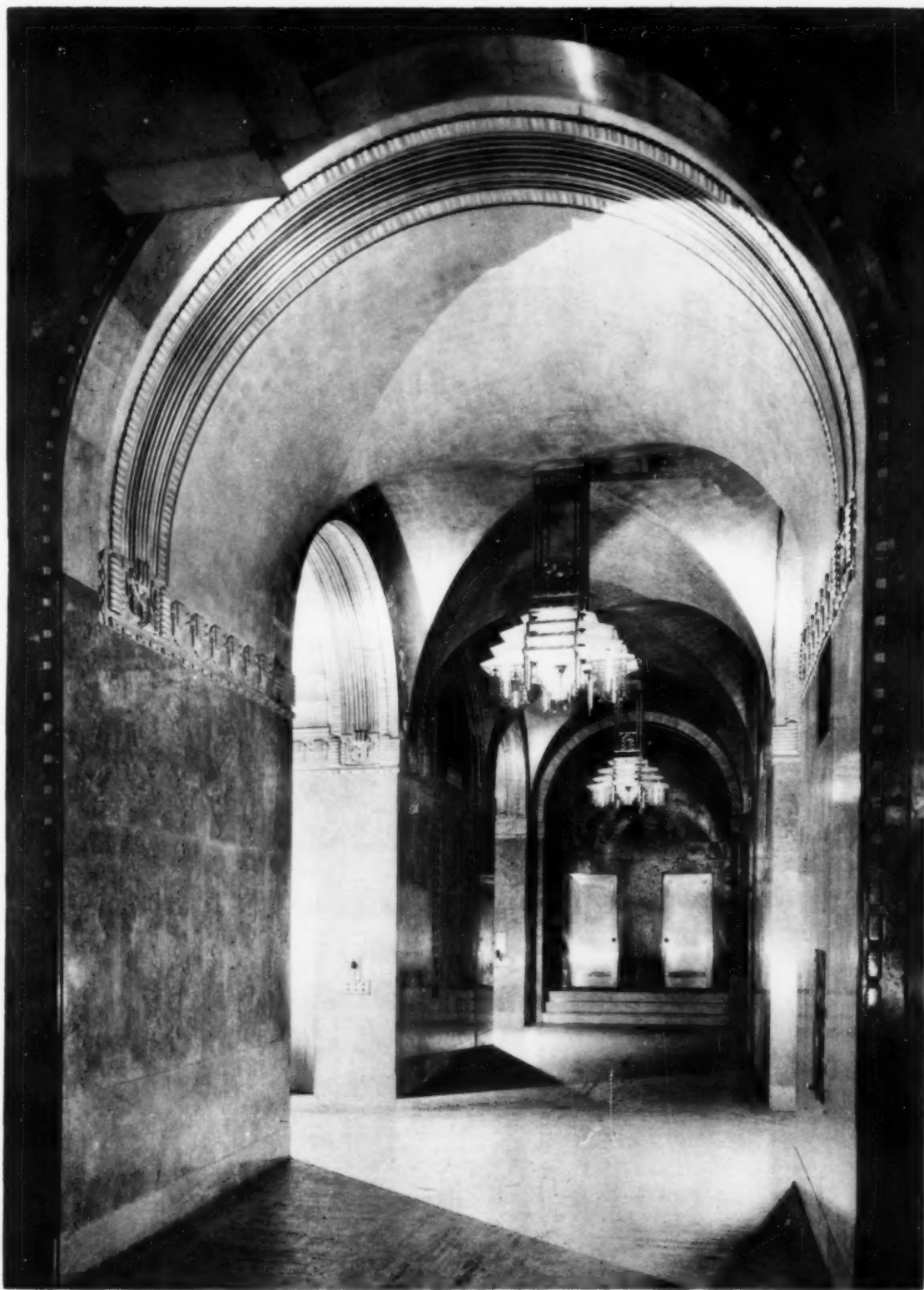




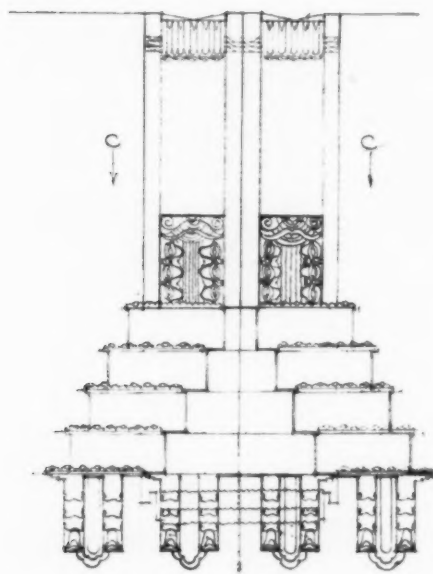
Bronze Entrance Door Detail  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS



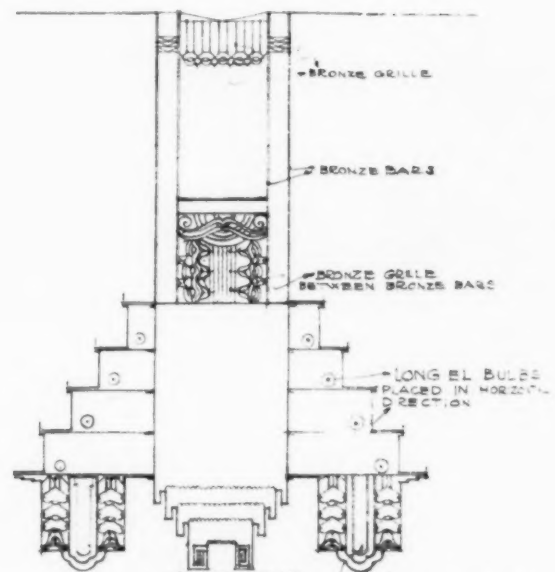
Working Drawing of Elevator Doors  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS



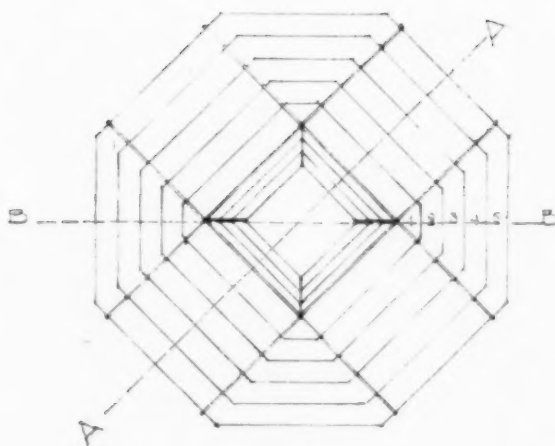
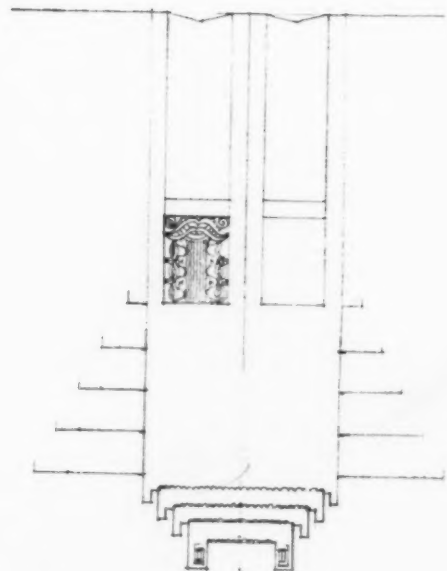
Main Lobby  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS



ELEVATION



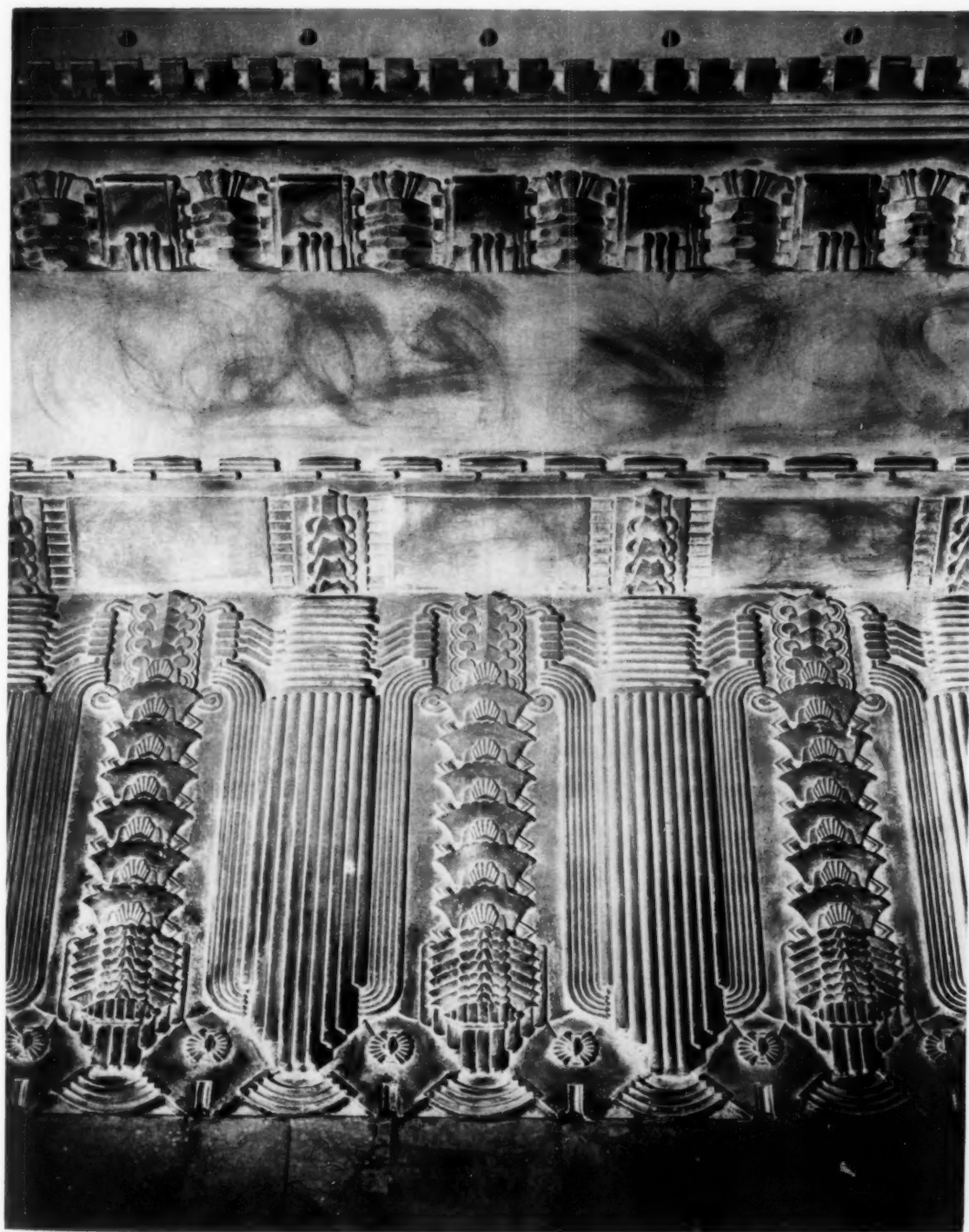
SECTION A-A

PLAN  
SECTION C-C

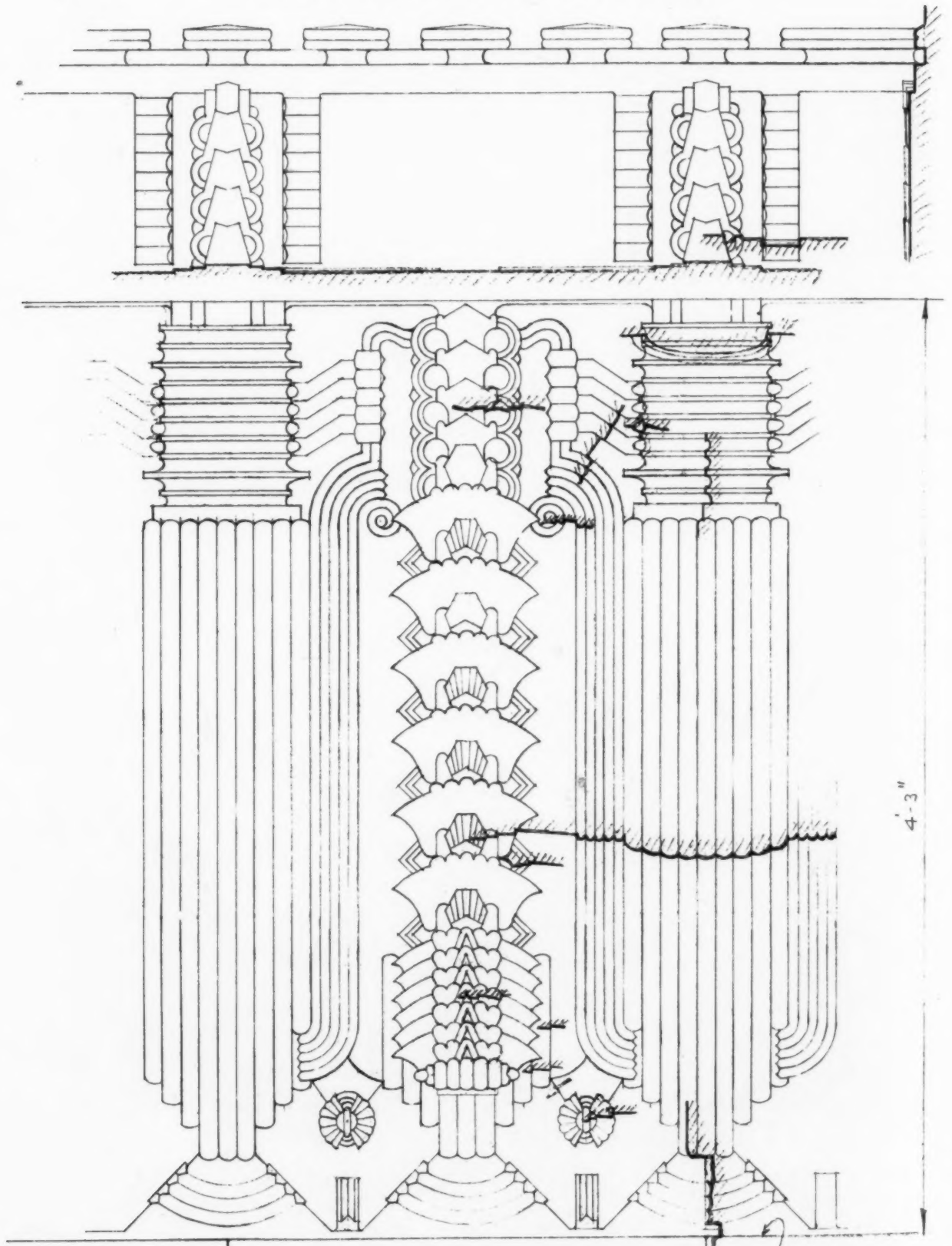
SECTION D-D

Working Drawing of Lighting Fixtures  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS

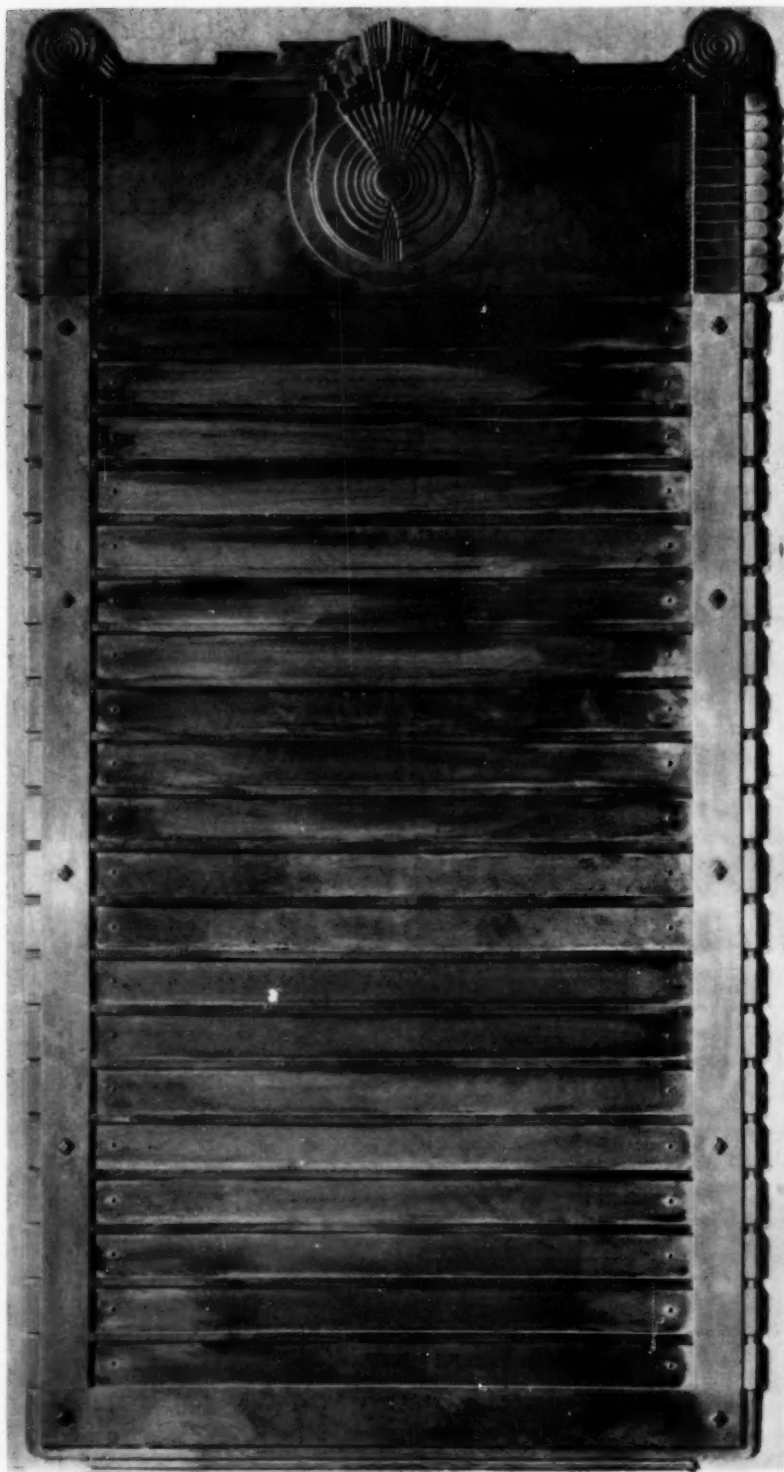




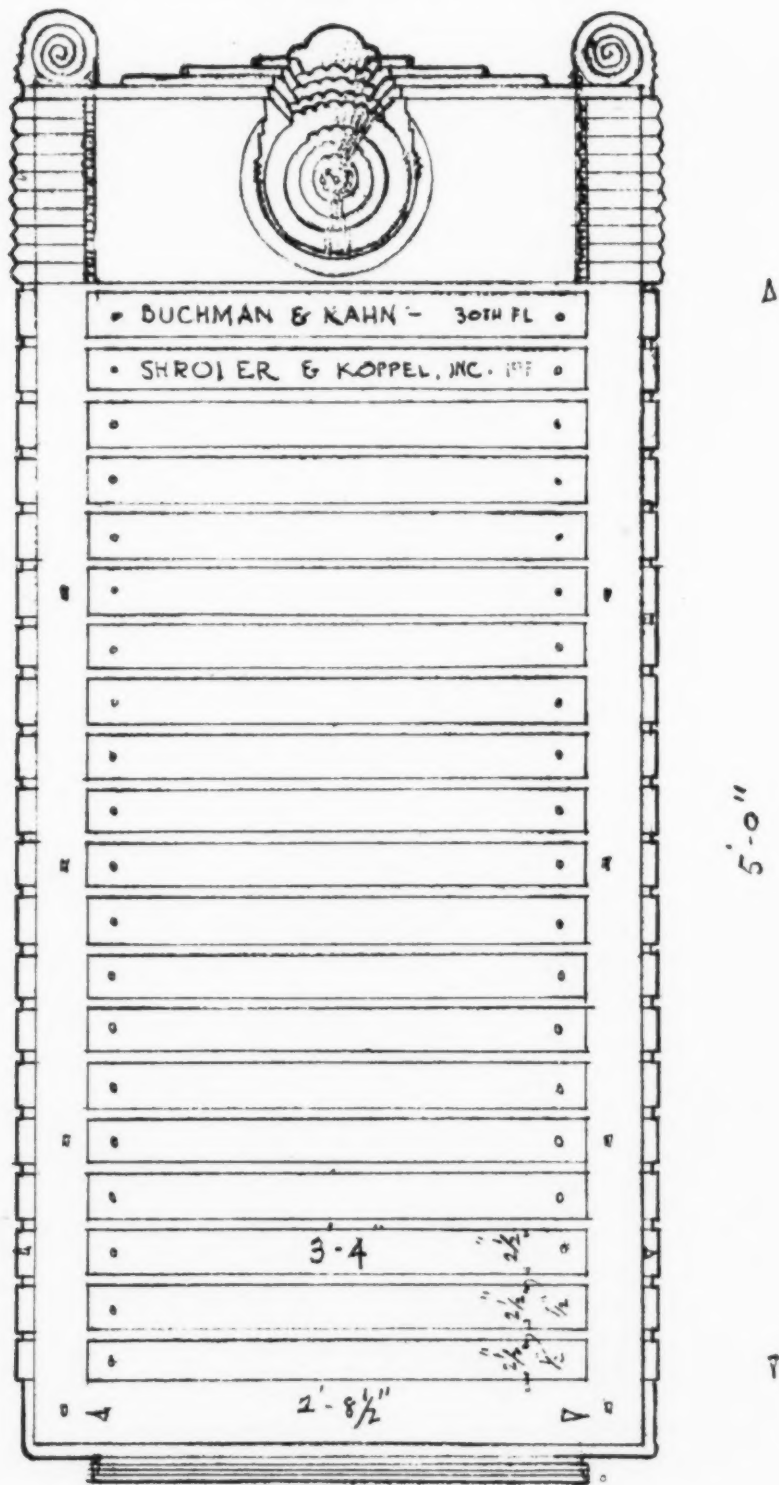
Detail of Ceiling  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS



Working Drawing of Detail of Ceiling  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS



✓ Building Directory  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS

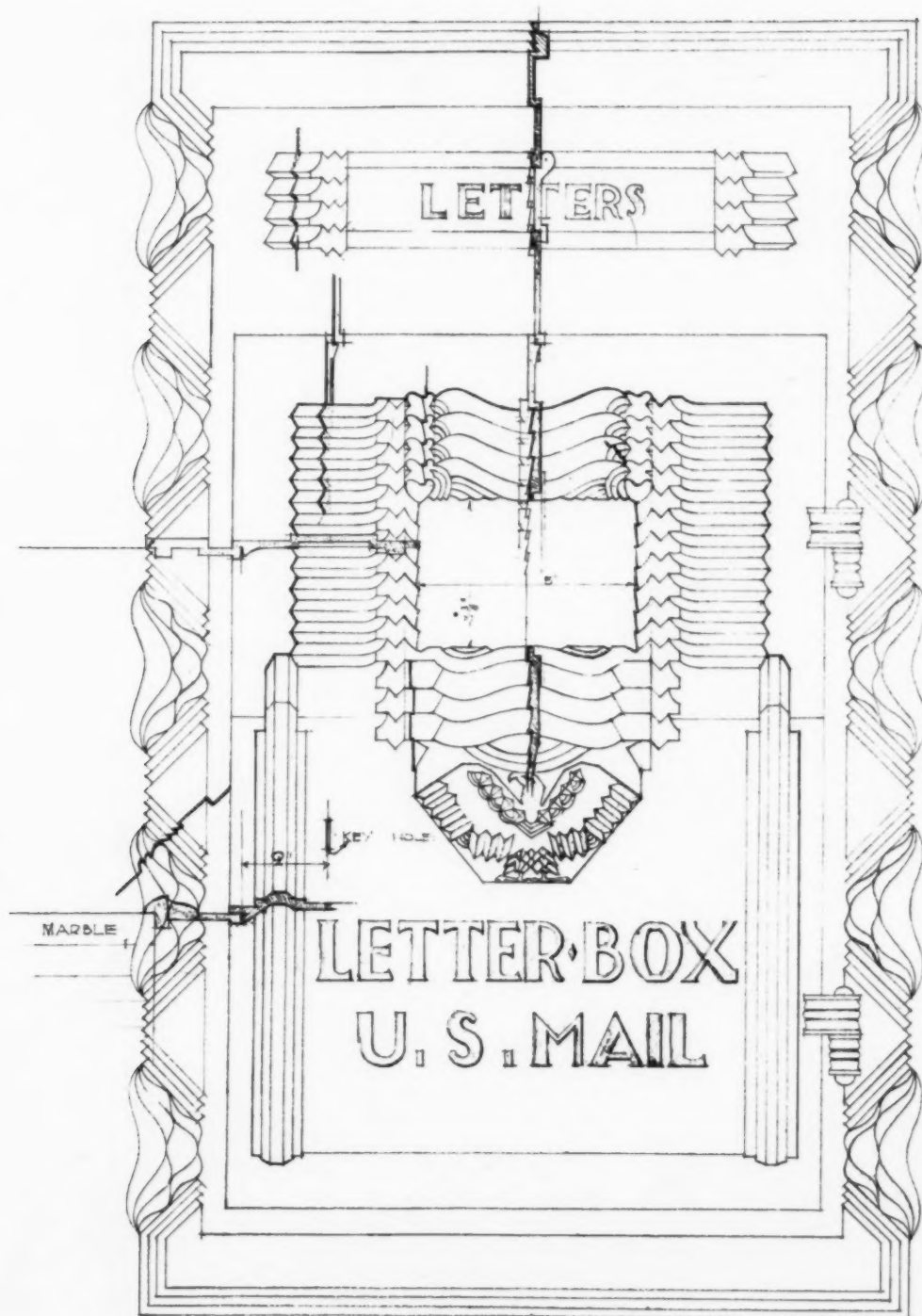


Working Drawing of Building Directant  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS





Letter-Box  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS



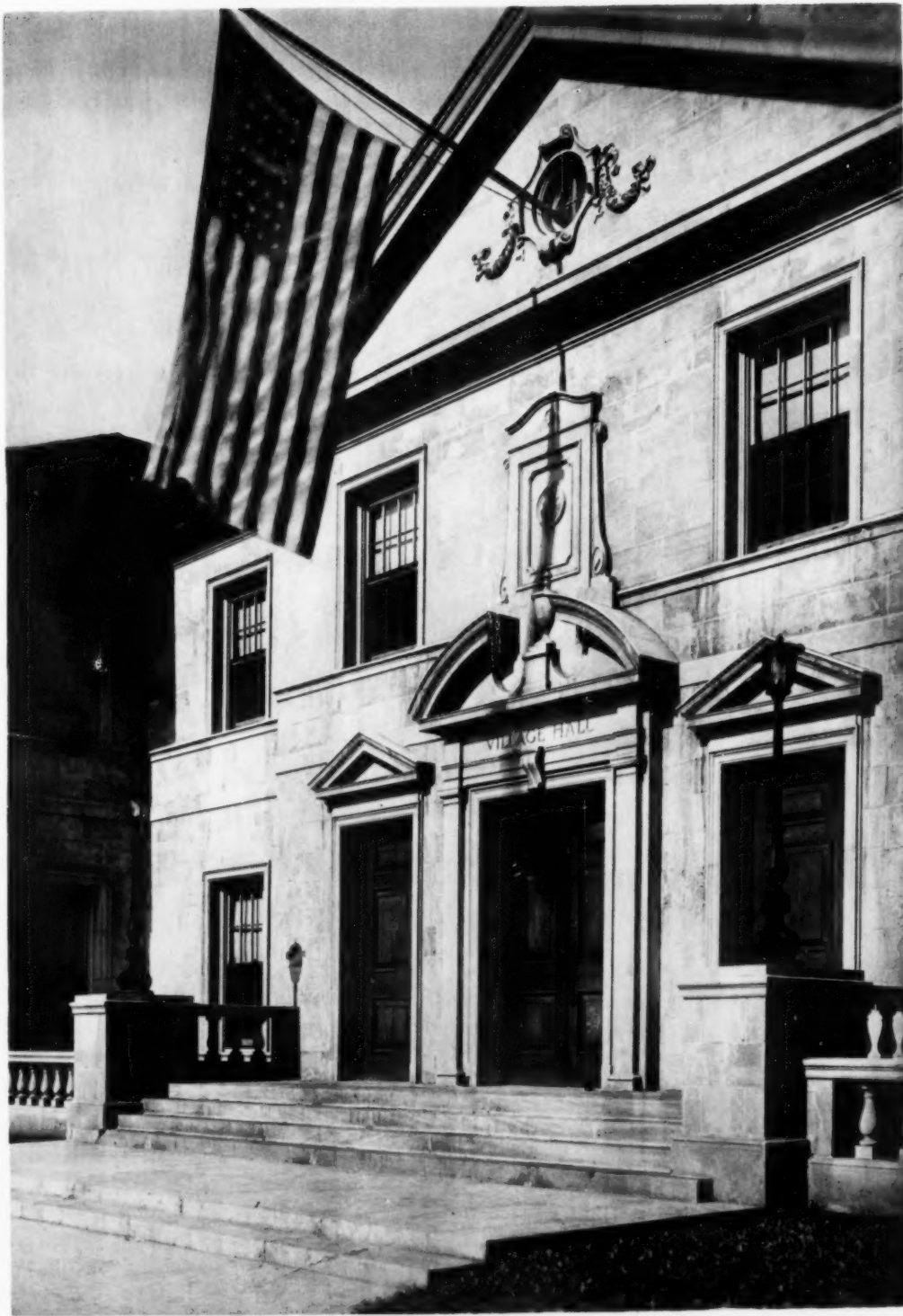
Working Drawing of Letter-Box  
Park Avenue Building, New York City  
BUCHMAN & KAHN, ARCHITECTS



J Village Hall, Winnetka, Illinois  
EDWIN H. CLARK, ARCHITECT

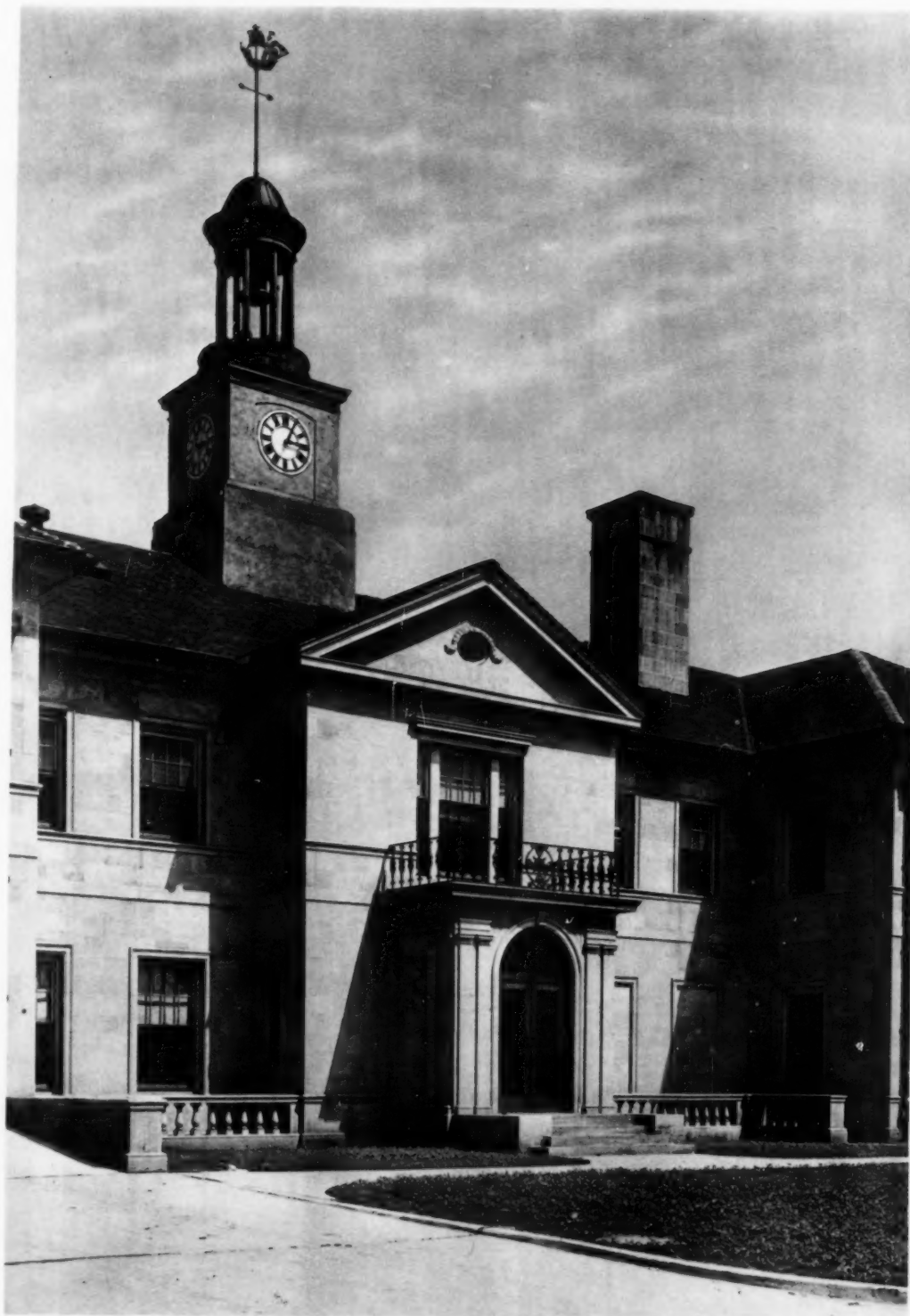






East Entrance, Village Hall, Winnetka, Illinois  
EDWIN H. CLARK, ARCHITECT

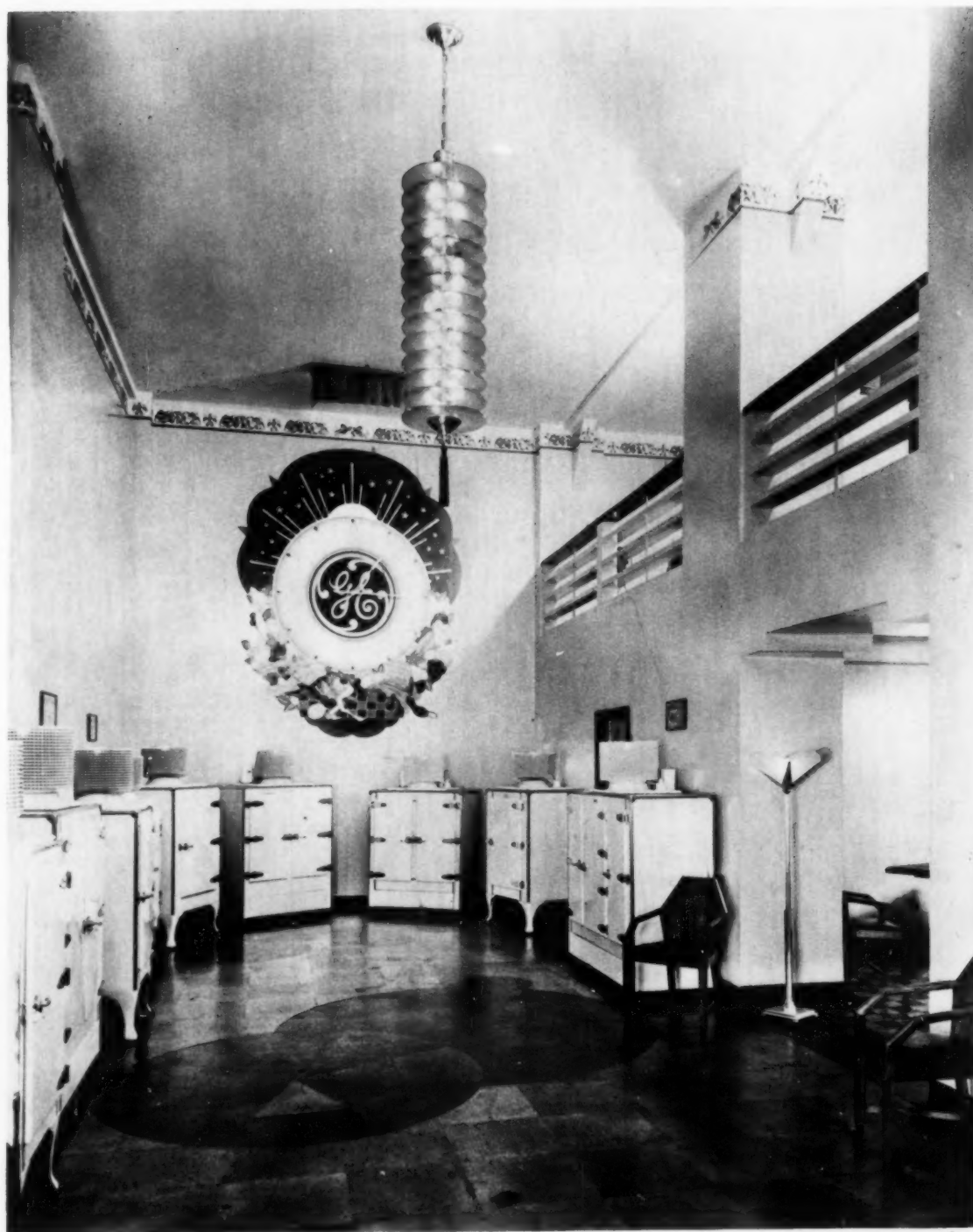




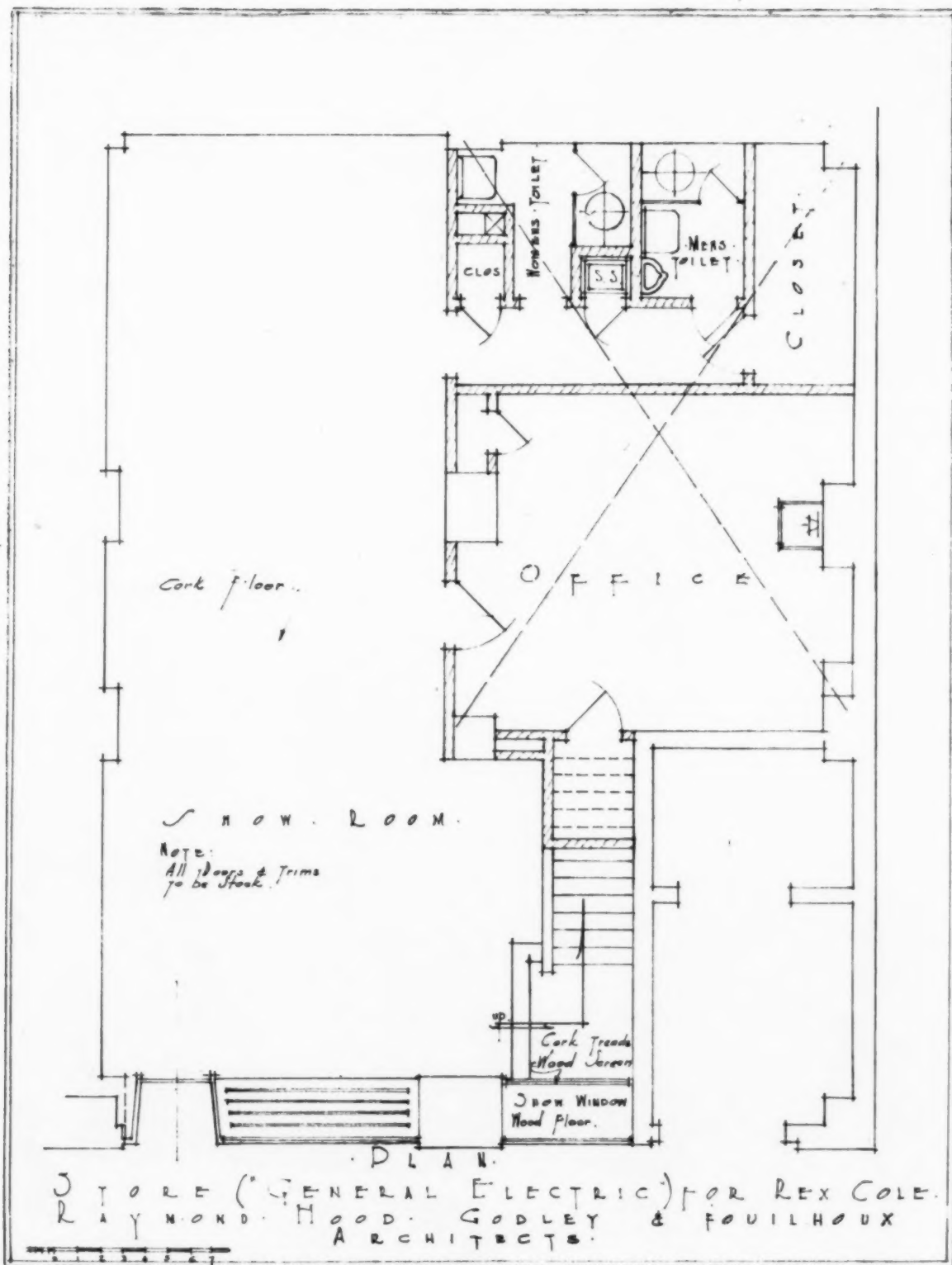
West Entrance, Village Hall, Winnetka, Illinois  
EDWIN H. CLARK, ARCHITECT





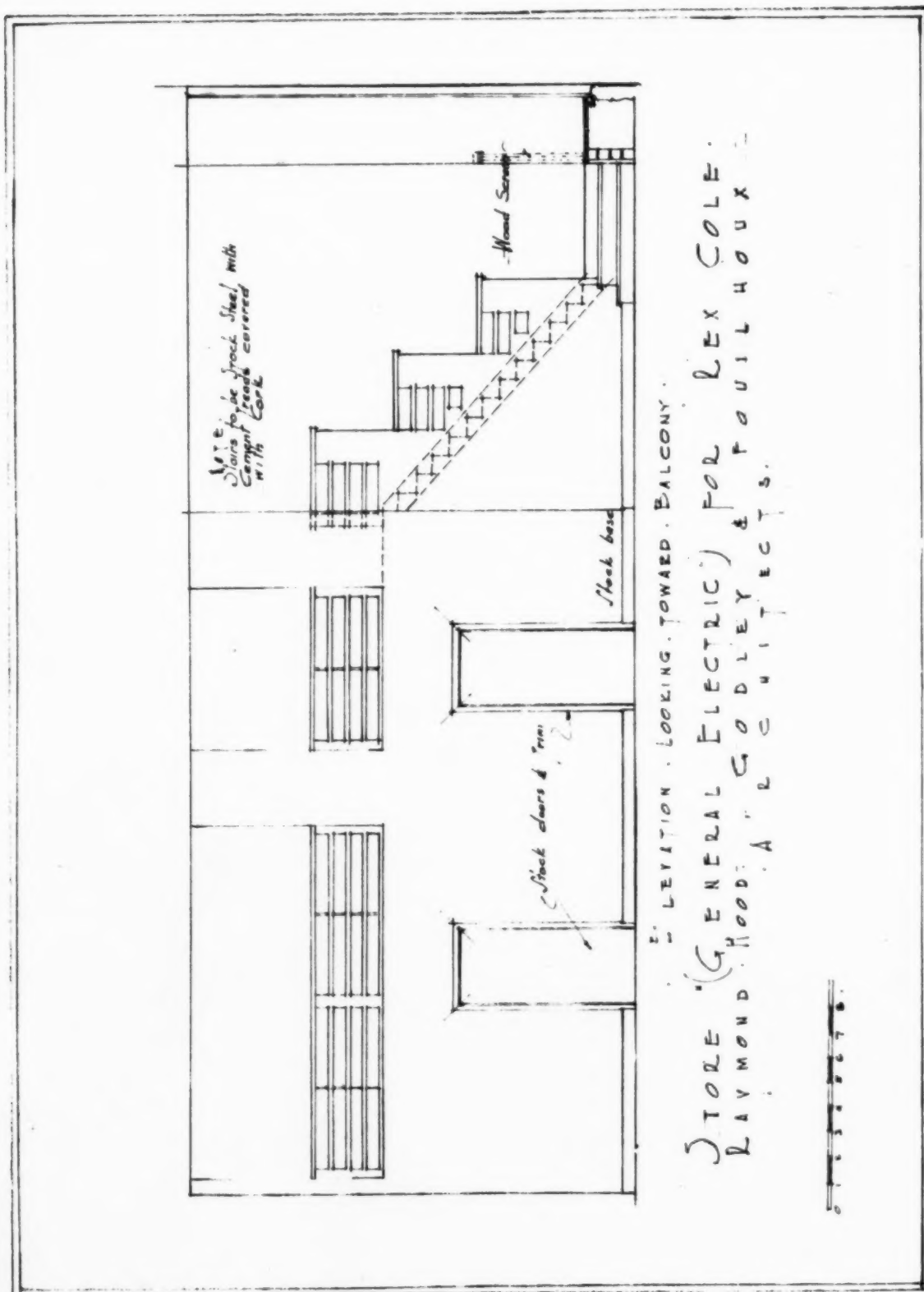


Refrigerator Showroom for the General Electric Company, New York City  
RAYMOND HOOD, GODLEY & FONILHAUX, ARCHITECTS





Detail  
Refrigerator Showroom for the General Electric Company, New York City  
RAYMOND HOOD, GODLEY & FONILHAUX, ARCHITECTS





## MODERN ARCHITECTURE

BY HENRY-RUSSELL HITCHCOCK, JR.

### I. THE TRADITIONALISTS AND THE NEW TRADITION

TO THE educated observer the art of the past freely reveals its governing principles. The art of the present appears only bit by bit, its guiding system buried half in the past and half in the future: there seems to be only surface and a positively chaotic variety in that. No account of contemporary architecture in Europe could hope, therefore, for more consistency than that of a vaudeville programme unless some attempt, half historical and half prophetic, were made to outline the plot that lies behind the weltering production of nations and individuals, of architects who are perhaps geniuses and of others who are completely without value. Nor is it even possible to give such an outline without prefacing it with a similar one of the contemporary architecture of America, both for the sense of scale it may give and for purposes of comparison. The day is over even in the arts when America may be considered a special and isolated case, and certain bases of relationship must be established in architecture as in industry before it is possible intelligently to approach that of Europe. And if a man have detachment sufficient to make possible the drawing of such outlines, he cannot expect to avoid some error in details where complete documentation is lacking.

In America the controversies of the nineteenth century have lived on into the twentieth; and architects are to be found—and among the more influential—who represent in their work and advocate in writing the views of the opposed Classical Revivalists and Gothic Revivalists of the Romantic period. Yet work which fully follows the canons of either of these groups represents but a very small part of the contemporary production of America; and even the heartiest Gothicists and Classicists must fre-

quently in practice cope with problems whose modernity forces them whether they will or no to compromise with their stern principles. For architecture cannot be restricted to churches, banks, libraries, schools and houses; and architects are inevitably called on to build buildings for which neither medieval nor ancient art have any real suggestions to offer. On the other hand only one or two architects—although very great ones—have until very lately made a conscious cult of what is called "modernism." The great majority of building in America on which, rather than on the above exceptions, stress must be laid and in which general principles are to be found, is neither controlled by an exclusive archaeological theory nor by the desire to be modern at definite cost.

In this great mass of work a division is ordinarily felt to exist between what is architecture and what is engineering. That group of architects who are responsible for what is in the accepted sense called architecture consider themselves, broadly speaking, Traditionalists. Their controlling idea demands the adaptation of the various architectural manners of the past to the needs of the moment. Since they hold as a group no particular brief for one past manner as opposed to another, their work shows superficially a most catholic variety. However while their architecture—that is, their design—may be but a *robe de style*, their building in intention is the best which contemporary methods permit, and hence insofar as architecture, in the broader sense in which we talk of Egyptian or Romanesque architecture, includes building, their own architecture is thus at bottom unified and contemporary. Indeed the client, while he may ask for a Tudor or a Georgian or even

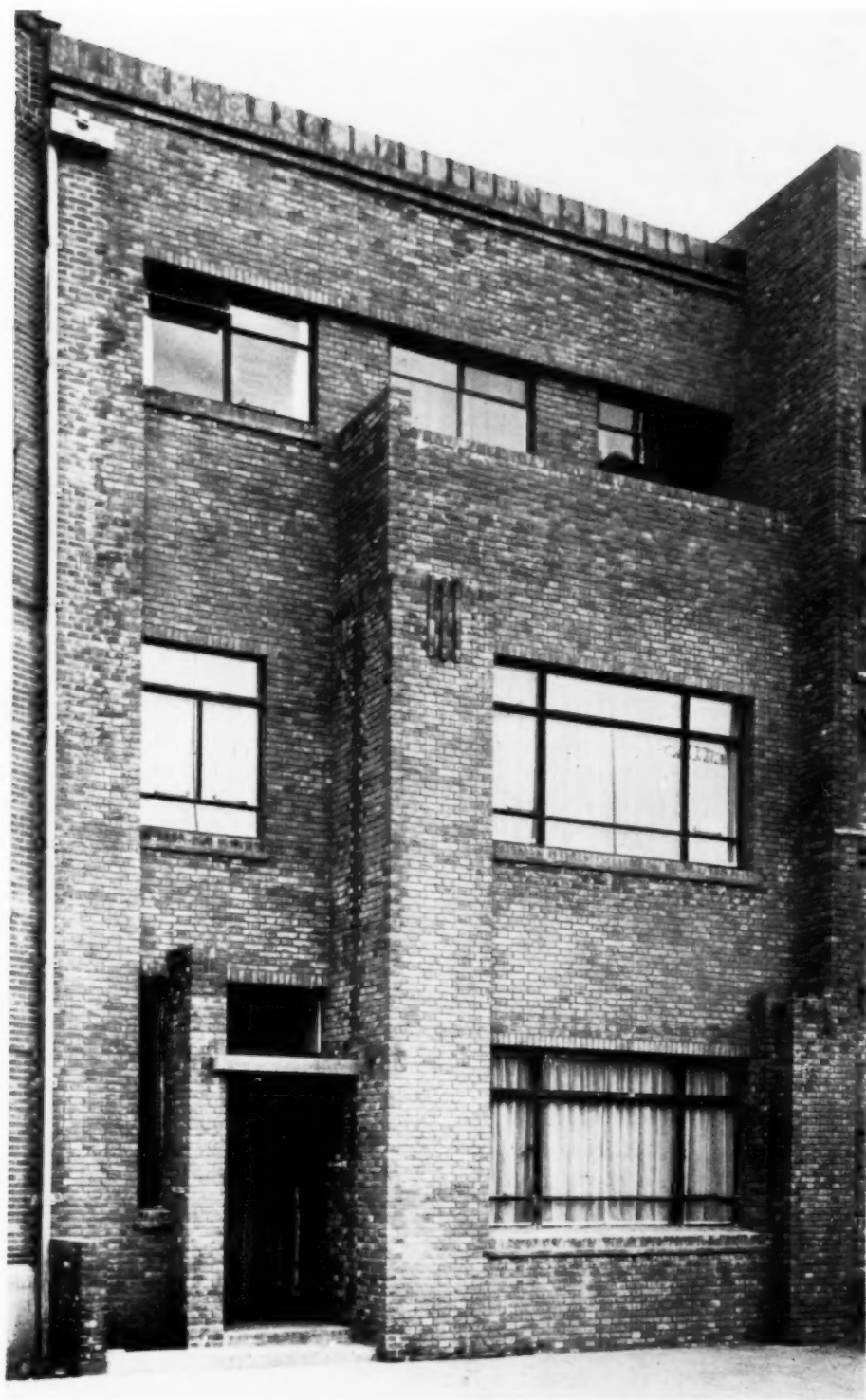
a Maya design, is unlikely to permit any serious sacrifice of *le confort moderne* to the exigencies of a past style. More important still is the cult of "taste" and "refinement" as cardinal values, common to both client and architect which makes on the whole impossible such monstrosities as many of the buildings of contemporary South America. Negative as are "taste" and "refinement" as practiced today, the simplicity which they encourage is a further principle of unity which reduces the element of applied style in many individual monuments to a minimum. Thus, although the differences between extreme buildings are striking, the general manner is both unified and contemporary in the excellence of its building and the simplicity of its varied designs.

Such contemporary building as is considered to be engineering rather than architecture—but which insofar as it has aesthetic values at all must be considered in a broader sense as architecture—is different in degree rather than in kind. For the builders, or as we may call them, the architects, approach the Traditionalists as far as the money at their disposal, and the clients' desire for "art," permit. But the excessive modernity of their programmes and methods of construction forces all consciously or unconsciously to so reduce the *robe de style* and so adapt it that even when they have had the greatest opportunities for reminiscence the results have little visually in common with the results of those whose type of work permits a more thorough-going traditionalism; even though they do in general subscribe to the same creed.

Indeed to the general principles of good modern building and of simplified design even the Gothicists and Classicists are forced to conform; and were we less informed through their polemics of their ambitious programmes, their actual work would not seem to stand very far apart from that of the general mass of Traditionalists.

Nor indeed as a rule do those who do "modern" buildings differ very essentially, with the exception of Wright; they merely apply *robes de style* which are twentieth century French instead of fifteenth century Italian or eighteenth century English; as a woman might prefer Patou to Lanvin; or a man an Italian to an English automobile.

But if it is possible thus to clarify intellectually the picture of American contemporary architecture it must be admitted that a tremendous visual complexity of detail, which may perhaps be more important, remains. The curious thing, however, is that if this clarified picture be compared with that of the nineteenth century architecture of Europe, it is hardly distinguishable. The methods of building have of course changed but that change in architecture is very small compared to what has occurred in engineering; the relative importance of the Gothic and Classical polemicists has been reduced; and, most important of all, the development of "taste" and "refinement" today encourages understatement where the assurance and assertiveness of the nineteenth century encouraged florid and licentious rhetoric and bombast, the equivalent of coëval oratory. Indeed if one can consider the pious expressions of the majority of nineteenth century novelists to represent the desires of the client of the period, the architects were expected even then to display "taste" and "refinement" as they were then conceived. It may not seem vituperative then to say that the nineteenth century still controls the architecture of America since the principles that govern contemporary production are but the development of those principles that succeeded the Baroque style at the end of the eighteenth century. Needless to say I do not claim that the actual works of our modern architects resemble the buildings, in most cases so justly scorned, of the preceding century, for their greater knowledge of the past alone would make that impossible.



HOUSE IN THE HAGUE, HOLLAND  
J. LIMBURG, ARCHITECT



Yet in this harmonious picture two elements exist which I believe will see greater development in the future. On the one hand there exists the work of such a complete "modernist" as Frank Lloyd Wright, who is no mere follower of European fashions—rather is he the founder of a tradition much followed in Europe. On the other is the modern building of America in the field of architecture and above all in that of engineering beneath the ever thinner coat of applied design. These two elements, the one primarily decorative, the other primarily constructive, which may be at the present moment all but discounted in the picture of America, are however in Europe the incentives for two opposing schools of architecture.

For no such harmony prevails on the European as on the American scene, nor indeed are there many other essential resemblances in principle. It is true indeed that all over Europe there remain occasional architects whose work is traditional in the way of the Traditionalists of America, but except in a few countries which have more in common with America than with the rest of Europe, they form too small a group to have any great importance, and their numbers are perpetually depleted by death and conversion. The cause of the disharmony in Europe is the existence of two groups of architects one of which may be called the New Traditionalists and the other the New Pioneers, neither of which are related to the Old Traditionalists (as we may call the mass of American architects from a European point of view) whose European brothers as we have just said are obsolescent. The New Traditionalists are related in America to Wright whom they revere as one of the founders of their New Tradition both in his work and in his writing. The New Pioneers find their humble parallel in America in our pure engineering. The term "Pioneers" has a prophetic ring. In a second article I will discuss them in detail and outline their prophecies. For the

present the place in contemporary architecture of the New Traditionalists must be indicated with some preliminary sketch of the history of the movement—of what constitutes their New Tradition.

It is the comparatively remote origin of the New Traditionalists that justifies the name; the mass of American architectural opinion from within the serenity of its nineteenth century manner is perhaps as justified in calling them Anarchists. Like many other things that are considered as modern or even modernistic, the origin of the New Tradition goes back to the eighties of the last century just after the darkest days of Victorianism. Indeed in the person of Sir John Soane a root might even be pushed back into the eighteenth century. We are not concerned here with a detailed history of early origins. It might however be suggested that certain buildings in Paris, railroad stations and libraries, and in America many works of Richardson are early examples of the attitude toward the past and toward the present which characterizes the manner. On the one hand is the desire to develop, as in earlier periods, the intrinsic possibilities of old materials which the paper architecture of the post-Renaissance period had largely lost. On the other hand the wish and the intention to use to the full the new materials developed by science, controlling them so that they shall not shock the eye, by approximation of older ideas of structure. Like the Old Traditionalists of America the New Traditionalists are retrospective in their tendency to borrow freely from the past, but they are also modern in that they feel free to use and combine without regard for archaeological properties the elements thus borrowed. The essential principle which governs both their retrospection and their modernity is the belief that not any one period of the past but the works of the past as a whole offer the surest guide. The manner is therefore completely eclectic since there exists no objection to mixing features from different



and even opposed styles of the past; rather is there an obligation to do so as the price of our knowledge of the whole past. So also is the manner romantic frequently even to the point of fantasy. But design is not to run riot, the practical is not to be forgotten. The freedom of their principles makes it possible to provide solutions harmonious with, but not borrowed from the past, to the endless new building problems which the last fifty years have presented. This the Traditionalists of America can do in many

but devoid of that germ of fantasy and that broader and more catholic knowledge and use of the past and even occasionally of the present, which characterizes the fully developed New Tradition.

Other men in the next generation after Richardson were more important; Louis Sullivan in America, the engineer Charles Eiffel in France, Cuypers in Holland and Otto Wagner in Austria, to mention only the best remembered. And it is from this group that definite lines of artistic descent



HOUSING SCHEME, BYFLEET, SURREY, ENGLAND

PAKINGTON, ENTHOVEN AND GREY, ARCHITECTS

cases only with difficulty or, as in the case of factories, from their own point of view quite unsatisfactorily. In fact in the work of Richardson and such men as Hittorf who were not inclined to borrow very widely, it is the extent of their adaptation both in function and in detail of the past rather than any very far reaching eclecticism which makes them appear as precursors of the New Tradition. Romantic they were,

can be traced. Four younger men, all still alive, stand, however, as the first great masters of the New Tradition. These are Frank Lloyd Wright in America, a prophet no longer quite without honor in his own country; Berlage, who took the medieval revivalism of Cuypers and in his Amsterdam Exchange created single-handed the new manner which has thrived so particularly in Holland; Perret, who stripped the func-

tionalism of Eiffel and his immediate school of its naturalistic ornament and combined it with the contemporary material of reinforced concrete, and finally Hoffmann, who made the manner of Wagner more delicate and flexible and brought to the service of architecture all the crafts, until Vienna became for a third time a rococo capital. The contemporary panorama is still enriched by the yearly production of these great men. Their innumerable colleagues, and their followers intelligent and ignorant, good and bad, produce the vast majority of the European architecture of today.

Other outside influences have joined in molding and modifying the course of this New Tradition, and before attempting surveys of each country separately, some mention of these influences should be made. The earliest and most widely felt was that of the Russian Ballet, especially in the years between 1910 and the War, when the New Tradition was reaching maturity. From this source came a renewed interest in color, especially brilliant color of which the nineteenth century had on the whole disapproved in architecture, and even in interiors. But above all the Russian influence encouraged in architecture as in other arts a cult of the primitive for which archaeology had prepared the way. Eclecticism was very much widened and the borrowing of elements from the architectures of early and distant peoples was even more encouraged than from those which the nineteenth century had considered chiefly worthy of emulation. With the change from an evolutionary to an aesthetic point of view in the study of the history of art and with the stimulus of the art of the Russians, tabus were lifted in Europe which still in general hold in America. Perhaps it was only in the architectural crafts and interiors that the force of the Russian Ballet and of the newer archaeology, those strange allies, was felt as fully as in the music of Stravinski. But much that is mysterious in German building of the

twentieth century, as in Wright and in some of the Dutch, can be traced to the Ethnological Museums, and to the same exotic tastes which Poiret exploited in such varied fields. For the penetration of ideas from the East and neo-primitivism is by no means a completely post-War or purely literary phenomenon.

From painting and its theory came two further influences which at the same time widened rather than supplanted the eclecticism of the New Tradition. Although Cubism when better understood had a profound effect on the New Pioneers, nevertheless it added to the repertoire of the New Tradition also. Essentially Expressionism, unarchitectural though it may seem, has also, at least in Germany, its chief home, proved so fascinating to the New Traditionalists as to create there almost a separate school. All these heterogeneous influences have not, however, in the course of time, failed of assimilation and subordination to more general principles, and today out of this amazing variety has come in the chief countries of Europe a certain degree of national and even international unity.

Because of the strong wave of Expressionism in Germany which has even affected the New Pioneers as well, the New Traditionalists there have tended rather far toward the fantastic. To Americans, to whom Expressionism, except in movies, has not particularly appealed, the German work, or much of it, is likely to be unsympathetic, so flagrantly does it sin against the laws of "taste" and "refinement" which the New Traditionalists are perhaps as a whole as willing to accept as the Old. So it seems better to leave to the last the consideration of Germany and to begin with England which stands most opposed to the fantastic and most closely resembles America, as is indeed not surprising.

In England as in America traces of the great nineteenth century's factions of Gothicism and Classicism still remain. The mass of contemporary work however is broadly



CHRISTIAN SCIENCE CHURCH, THE HAGUE, HOLLAND

H. B. BERLAGE, ARCHITECT



GYMNASIUM (LATIN GRAMMAR SCHOOL) THE HAGUE, HOLLAND

J. LIMBURG, ARCHITECT

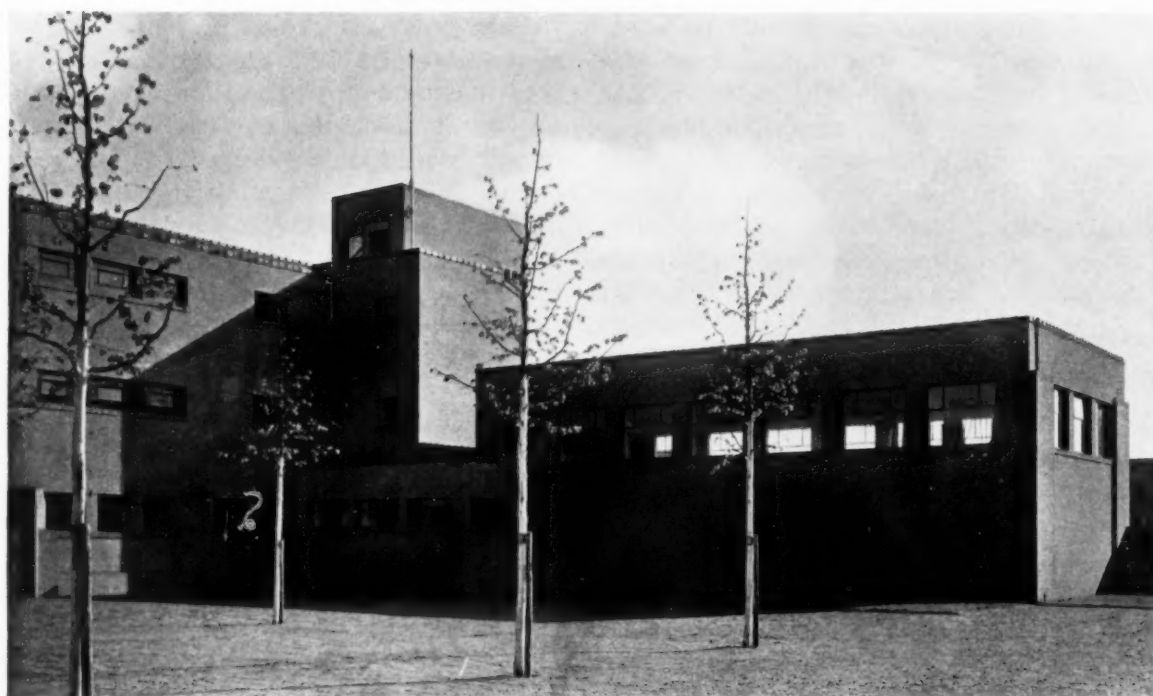
traditional in the American sense. One large group of architects is primarily interested in the craftsmanship of their work and are masters in the exquisite use of materials. They provide so well for practical necessities and so far eliminate detail borrowed from the past, or under Swedish influence so modify it by eclectic stylization, that they may frequently be considered as almost unconsciously in the New Tradition. Another more official group is heavier and more academic even than any in America and at their worst, where they break from the almost universal restraint of "taste" and "refinement," they degenerate into a sort of bombast which can hardly be paralleled outside Spain or South America. In London one excellent building, Summit House, by P. J. Westwood and Emberton, belongs fully and consciously in the New Tradition as does also the much less successful Adelaide House. Modern programmes in the city in general have forced, as with us, some attempt at experimentation, but only in a few cases is it carried very far. As a whole English Architecture plays safe, and outside London it produces nothing very noteworthy, or that could not have been done equally well thirty years ago. Indeed because of its tact in the use of Tudor and Georgian reminiscences and its thorough command of its materials, English domestic architecture has been widely admired and even to some extent imitated by the more conservative of the New Traditionalists—witness the popularity of Muthesius' *Das Englische Haus* on the Continent,—as also, of course, in America.

In Italy, with certain exceptions, the Barocco prevails as generally as the equivalent Georgian in England. There is some tendency in ecclesiastical architecture toward Early Christian reminiscences, apparently, since this is common also in the Roman Catholic architecture of America and elsewhere, favored by the Church for propagandist reasons, as in the case of the Anglo-Catholics and the Gothic. But the

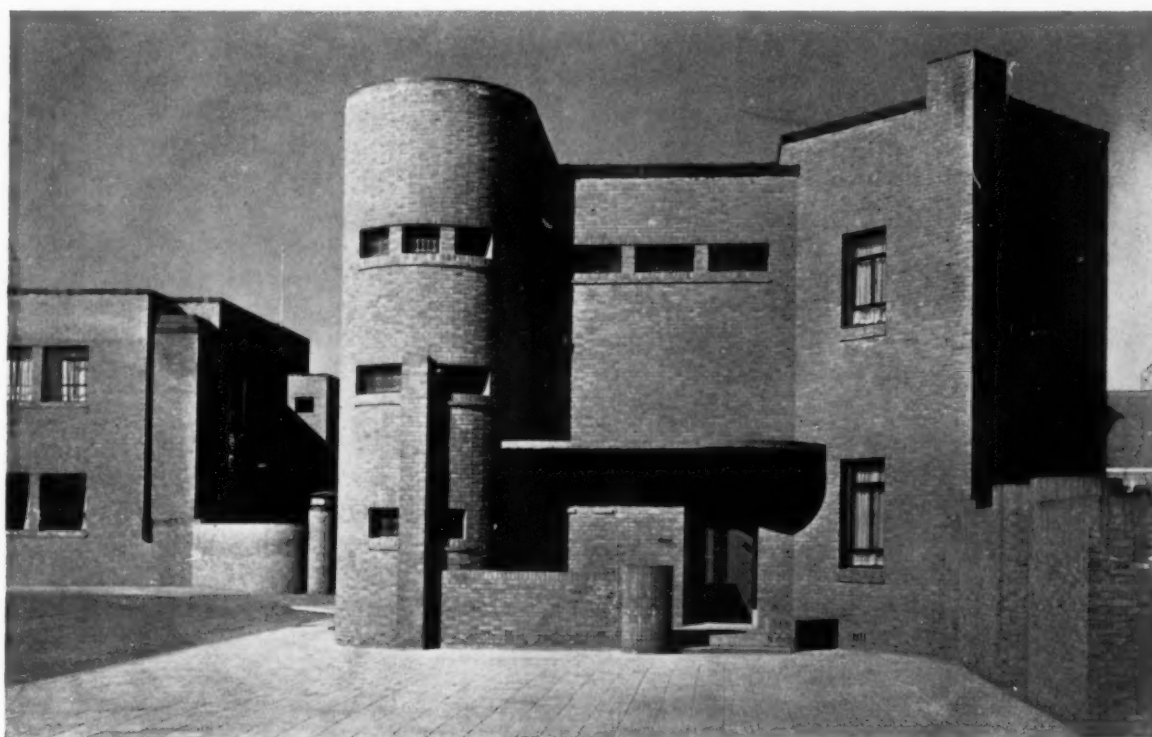
reminiscences of the classical or the seventeenth century Roman past, so dear to the Fascist heart, are modified in general by a rather modern restraint, a certain feeling for form in itself and also by influences in detail from contemporary Austria and Germany. Thus some of the best contemporary buildings in Italy such as the Cinema Corso and the Banco di Roma, both in Rome and by Marcello Piacentini, the head of the Royal School of Architecture, really belong to the New Tradition. So also do certain engineering works and even the mad unexecuted designs of the Futurists on whom there is a strong Expressionistic influence. In Spain, however, the worst late nineteenth century Beaux-Arts manner uncontrolled by any restraint whatsoever governs the mass of the work. There is in Barcelona, due to the revolt of the Catalan architects against Madrid, a certain amount of exceedingly fantastic building, as for example the notorious church of the Sagra Famiglia which can only be compared to the worst results of German Expressionism. On the whole, both these Latin countries show themselves as much out of the European picture as England, although they have perhaps less in common with America.

The Scandinavian countries have much in common with England and the best of American work in the restraint and splendid craftsmanship of their contemporary building. Yet, nevertheless, the contemporary building is usually sufficiently eclectic in its reminiscences and free in its adaption of traditional features to represent for American eyes the most acceptable demonstration of the possibilities of the New Tradition. Like England, Sweden and Norway and Denmark play safe and avoid extremes, but there perhaps as much as anywhere in Europe the moderate form of the New Tradition is a really accepted one and the entire contemporary production is today almost as harmonious as was that—after all the conflict of Gothic and Renaissance and Baroque had resolved itself—of the eighteenth cen-





GYMNASIUM (LATIN GRAMMAR SCHOOL) THE HAGUE, HOLLAND



GYMNASIUM (LATIN GRAMMAR SCHOOL) THE HAGUE, HOLLAND

J. LIMBURG, ARCHITECT

tury. In the Stadhuset of Ragnar Östberg, Sweden has produced a well known and splendid monument in which the fullest advantages are taken of eclecticism and romanticism without fantastic extravagance. Finland has in Eliel Saarinen an architect of international importance, far bolder and far greater than the Scandinavians and more akin to the Germans. He is known in America for his deservedly admired Tribune Tower design, the highest type of work in the New Tradition.

Yet all these countries are in a certain sense peripheral to the new movement; and, with certain exceptions, far closer to America than to the work of the central countries of Europe. Indeed, were all Europe not in a broad sense one, these encircling countries might perhaps equally well be analyzed on much the same scheme as America, with Saarinen taking the place of Wright, the full New Traditionalist, and Piacentini that of Goodhue, the brilliant harmonizer of the Old and New Tradition. The mass of domestic work is so slightly "modern" that it would fall nearly as well into the Old as the New Tradition. Indeed it is significant that it is in the central countries which remain to be discussed that is found not only all the most advanced work of the New Tradition (naturally as they are the countries of the leaders, Perret, Berlage, and Hoffmann), but also the theoreticians and most of the work of the New Pioneers as well. In the discussion of modern Architecture in Europe then, it is really to France, Holland and *Mittleuropa* one refers, since the countries to the South and to the North are almost as much in America's as in Europe's case.

French architecture of the day within the New Tradition falls roughly into but two groups. One group is that of those who continue a nineteenth century traditionalism which varies from the almost American chastity of buildings of the Ritz type and the quarter of Auteuil which edges the Bois to the positively Spanish blatancy of

the continuation of the Boulevard Haussmann. But although this nineteenth century manner still retains a precarious hold on the Ecole des Beaux-Arts, its one-time fountain head, it no longer produces work comparable to the Petit Palais or the Gare d'Orsay which continued more or less brilliantly the Second Empire tradition of Garnier, and Visconti and Lefuel. With this group, to its shame, must be included the majority of the reconstruction work in the devastated regions and most new building outside Paris which is all, with few exceptions, very bad from any point of view.

At the head of the second group stands Perret, whose works even before the war had made him one of the great twentieth century architects. Indeed the Garage Ponthieu of 1907 and the Théâtre des Champs Elysées of 1911, the scene of the triumphs of the Ballets Russes, were his finest buildings. And to him and his eclectic, stylized manner secede every year in greater numbers the architects of the Beaux-Arts. This Perret wing was on the whole responsible for the French Work at the Exposition of 1925 and in collaboration with the shops of the Rue de la Paix it has produced the vast mass of attendant "modern" crafts which since the 1925 Exposition has flowed into America; fortunately the subtler products of the Wiener Werkstaette, which perhaps better represents the New Tradition, have come to us as well. The interior of the liner Ile-de-France by Ruhlmann who, with Suë et Mare, represents this movement in decoration as well as architecture, has lately been much remarked in America. Another important architect in this manner is Roux-Spitz, to whom the very effective temporary interior of the Grand Palais at the Exposition was due. But the number of workers in this manner is very large today. Unfortunately outside of the work of Perret, which has itself fallen off since the church at Le Raincy built in 1923, it is not very good; and the New Tradition is not seen at its best

in France. Almost all the new apartment houses and all the new store fronts are since 1925 done in this manner. It must be said that even at its worst it is preferable to the last Beaux-Arts extravagances of the extension of the Boulevard Haussmann. Often, however, the more sober work of the Old Tradition which continues something of the calm and dignity of the ordinary work of Haussmann's day is preferable even to one of modern tastes. Tony Garnier, the architect of the city of Lyons, is an important and difficult figure to place. Once it seemed as if he might be one of the New Pioneers, but he has tended more and more to compromise with the eclecticism of the New Tradition. The New Tradition in France is of particular interest in America because America is very much inclined to take things from Paris especially if they are allied with style as are the crafts attendant on this architecture. The danger already evident in New York is that America will copy this special and not very desirable form of the New Traditionalism, forgetting that in Frank Lloyd Wright we already possess a far greater architect than even Perret.

In Holland perhaps the New Tradition has even more completely triumphed than in Sweden. Since about 1910 almost no building there has been done except in that manner, and the Old Tradition is all but forgotten. This whole-hearted and unified pursuit of one ideal has produced a very strong school of architecture in which after over thirty years of development the traditional quality is very evident. As a result of this unity more really excellent and interesting modern building is being done in Holland than in almost any other European country. While the later works of Berlage are certainly less noteworthy than the earlier ones, it is interesting to be able to follow even today the works of the man to whom modern architecture owes so much. As fine work as any is perhaps the work done by the anonymous architects of the

Public Works Office of Amsterdam with their very simple handling of complicated problems. Dutch architecture has been at times touched with Expressionism in detail, especially just before the war, but that has in the last year or two largely disappeared and the influence of Cubism is more notable in the work of the New Pioneers. Dudok especially stands out as a leader of the more advanced and restrained New Traditionalists, largely through his work at Hilversum which is hardly to be equalled elsewhere.

In Germany, also, little remains of the nineteenth century and the New Traditionalists hold the field. But before speaking of Germany itself we should perhaps deal separately with Austria although we have hitherto treated the two countries—in defiance of the Treaty of Versailles and of their artistic past—as one. In Austria the exquisite and versatile Josef Hoffmann continues to evolve and in the last years has shown himself in his teaching in the Vienna School of Architecture as somewhat of a convert to the New Pioneers. Yet on the whole his work and that of the majority of the architects who are building the magnificent workers' houses for the Socialist City Government, represent a simple but none the less definite continuance of the New Tradition such as he founded it. Its eclecticism and romanticism appear in the occasional use of detail as well as in the interiors and the attendant architectural crafts. Yet so delicately are these Viennese balanced between the New Tradition and the manner of the New Pioneers and so increasingly evident is their conversion to the latter, especially for economic reasons which make rich ornament impossible, that it seems better to deal with them again under the New Pioneers. It should, however, be recognized that much of the work of the New Tradition in Germany as well as in Austria represents the continuation of the earlier, more elaborate tradition of Hoffmann.

For in Germany there are two tendencies



in the New Traditionalism; one in the cities favors a light and nationalistic romanticism, a sort of *Drittes Rokoko*, which continues the Hoffmann tradition at Vienna, and in the country a revived and somewhat artificial folk-art which has something in common with the cult of craftsmanship in England. This pretty, quaint manner of architecture which fits in so well with the best old buildings has much in common with the slightly colder and more restrained Scandinavian work and, used in mass production with picturesque planning and variation in color and detail, it strikes the American eye, like the Swedish work, as a satisfactory compromise between their own revivalism and the more striking production of the more individual leaders of the New Tradition. It represents admirably the well known and now once again admired qualities of the German *Burger*. The other tendency of the New Tradition in Germany is toward a morbid and fantastic exoticism which seeks to impose on the emotions by the methods of the Expressionistic painters. The buildings of this sort are far more positive than those of the other and frequently more successful. But the straining for effect is frequently disturbing to foreigners, especially if they do not know the primitive architectures from which are frequently borrowed much of the detail. Diverse as these two tendencies can be made to appear by choosing on the one hand buildings so delicately modern as to be hardly distinguishable from American work which is not consciously modern at all, and on the other buildings whose purpose permits, to the Expressionistic architect, effects of mass which he backs up with effects of detail little short of hysterical—these two tendencies play together and are divided by no sharp line. They both fall, indeed, well within the very broad definition of the New Tradition.

Considering our survey we find that in Czechoslovakia such work as is not allied to that of the New Pioneers forms on the

whole but a more brutal and less attractively decorated branch of the New Tradition as practiced in Austria and Germany. Of the other countries of Eastern Europe it is hardly necessary to speak. In all except Russia the work belongs in general to the New Tradition but it usually follows closely that of more central countries, and has little individual character.

Thus in all European countries and especially in those neither Latin, Anglo-Saxon nor Scandinavian, the archaeologically reminiscent manner still dominant in America is losing ground every year. But the New Tradition, so nearly universal, represents to the opposed New Pioneers but a compromise between contemporary conditions and the retrospective taste of the general public. Its defenders perhaps rightly claim that it is a necessary human *via media*. Architecture has never been unconscious of the past and has always been ready within the limits of taste and knowledge to take hints even from the remote past, and loath to purify itself of the inherited elements of its immediate ancestry. These architects whom I have called the New Traditionalists, working in the tradition of the generation of men now seventy, are equally to be considered as Traditionalists in a broader sense. They make no impossible demands on the public to appreciate architecture as other than a representative art—decorative detail, and that inherited particularly, being more or less equivalent to the recognizable elements in painting and sculpture. Unlike the Gothicists or the Classicists they attempt no more in this representation than to humanize the sterner elements of architecture: quite consistently with their aim they permit themselves the greatest freedom in the choice of representative elements and always achieve new syntheses where the usual American architect, restrained by archaeological canons in his borrowing, tends to produce where he can afford the handcraftsmanship required, not modern architecture humanized by representative elements of

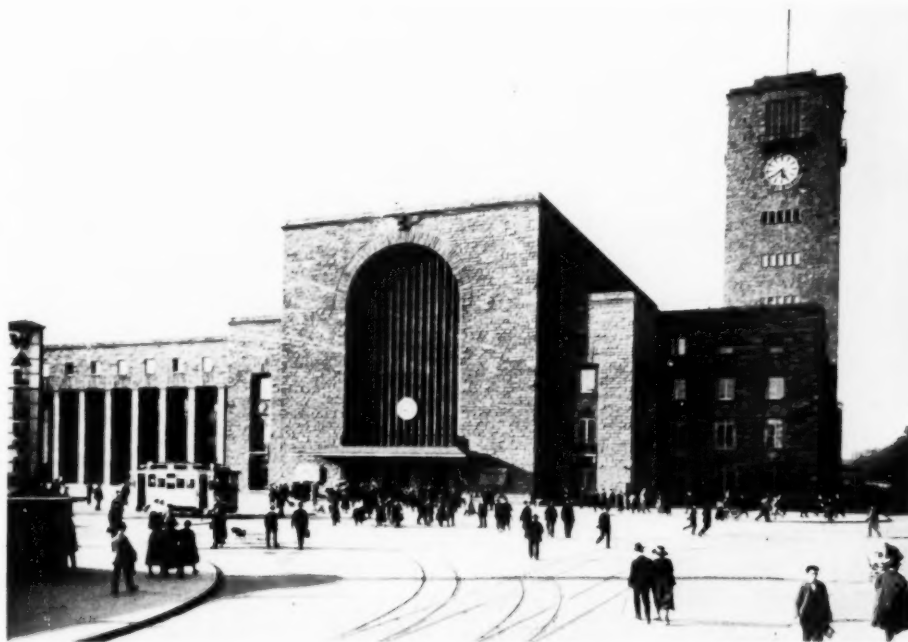


recognizable detail, but, alas, only more or less successful forgeries of architecture of the past.

The New Tradition of the Traditionalists of Europe represents an intelligently taken position in keeping on the one hand with contemporary need for practical adaptation of modern engineering advantages for physical comfort and on the other with the desire on the part of the average man for the sentimental comfort of representation in keeping with his catholic and eclectic appreciation of the whole past and free from the narrowness, subserviency, and tendency to forgery which lies in the use of archaeological rules of correctness which in America have somewhat the force and—when published in popular handbooks—somewhat the circulation, of handbooks of etiquette.

The work of these humanists is necessarily of unequal merit since no manner of architecture can assure those who follow it against lack of talent. It is here unfortunately only inadequately illustrated, but all who have observed contemporary architecture in Europe or followed what is shown in our periodicals are already familiar with much more than they are perhaps aware of.

In another article the work of the New Pioneers will be dealt with, work less well known in America, and opposed to the New Tradition by its fierce intellectuality and a contempt of bourgeois sentimentalism which permits of no compromise. But quite aside from its relation to the New Pioneers, the New Tradition stands an important movement in the immediate past and in the present, the most characteristic architecture of the early twentieth century.



RAILROAD STATION, STUTTGART, GERMANY

P. BONATZ AND F. SCHOLER, ARCHITECTS

## IN THE CAUSE OF ARCHITECTURE

BY FRANK LLOYD WRIGHT

### III. THE MEANING OF MATERIALS—STONE

THE country between Madison and Janesville, Wisconsin, is the old bed of an ancient glacier-drift. Vast, busy gravel-pits abound there, exposing heaps of yellow aggregate, once, and everywhere else, sleeping beneath the green fields. Great heaps, clean and golden, are always waiting there in the sun. And I never pass without emotion—without a vision of the long dust-whitened stretches of the cement-mills grinding to impalpable fineness the magic-powder that would "set" it all to shape and wish, both, endlessly subject to my will.

Nor do I come to a lumber-yard with its city-like, gradated masses of fresh shingles, boards and timbers, without taking a deep breath of its fragrance—seeing the forest that was laid low in it and the processes that cut and shaped it to the architect's scale of feet and inches—coveting it, *all*.

The rock-ledges of a stone-quarry are a story and a longing to me. There is suggestion in the strata and character in the formations. I like to sit and feel it, as it is. Often I have thought, were great monumental buildings ever given me to build, I would go to the Grand Canyon of Arizona to ponder them.

When, in early years, I looked south from the massive stone tower in the Auditorium Building where I was pencil in the hand of a master—the red glare of the Bessemer steel converters to the south of Chicago thrilled me as the pages of the Arabian Nights used to do—with a sense of terror and romance.

And the smothered incandescence of the kiln! In fabulous heat baking mineral and chemical treasure on mere clay—to issue in all the hues of the rainbow, all the shapes of Imagination and never yield to

time—subject only to the violence or carelessness of man. These great ovens would cast a spell upon me as I listened to the subdued roar within them.

The potter's thumb and finger deftly pressing the soft mass whirling on his wheel, as it yielded to his touch; the bulbous glass at the end of slender pipe as the breath of the glass-blower and his deft turning, decided its shape—fascinated me. Something was being born.

With his "materials"—the architect can do whatever masters have done with pigments or with sound—in shadings as subtle, with combinations as expressive—perhaps out-lasting man himself.

*Stone, wood, pottery, glass, pigments and aggregates, metals, gems*—cast in the industrious maw of mill, kiln and machine to be worked to the architect's will by human-skill-in-labor. All this to his hand, as the pencil in it makes the marks that disposes of it as he dreams and wills. If he wills well—in use and beauty sympathetic to the creation of which he is creature. If he wills ill, in ugliness and waste as creature-insult to creation.

These "*materials*" are human-riches.

They are Nature-gifts to the sensibilities that are, again, gifts of Nature.

By means of these gifts, the story and the song of *man* will be *wrought* as, once upon papyrus, and now, on paper it is written.

Each material has its own message and, to the creative artist, its own song.

Listening, he may learn to make two sing together in the service of man or separately as he may choose. A trio? Perhaps.

It is easier to use them solo or in duet than manifold.



CANTILEVER SLAB WITH CUT-LAVA EDGES OVER PASSAGE BETWEEN LOBBY AND GUEST WINGS

## THE IMPERIAL HOTEL, TOKIO

FRANK LLOYD WRIGHT, ARCHITECT

The solo is more easily mastered than the orchestral score.

Therefore it is well to work with a limited palette and more imagination than it is to work with less imagination and more palette.

So—work wherever possible in monomaterial, except where the use of sym-

thetic extra-materials may add the necessary grace or graceful necessity desirable—or unavoidable.

Each material *speaks a language* of its own just as line and color speak—or perhaps because they do speak.

Each has a story.

In most Architectures of the world stone

has suffered imitation of the stick. Even in oldest cultures like Chinese civilization, great constructions of stone imitate wood posts and beams in joinery—imitate literally great wood towering of poles and posts, beams, richly carved to imitate the carvings of the wooden ones that preceded them and could not endure. Undoubtedly the stick came first in architecture—came long before the stone. The ideas of forms that became associated with ideas of the beautiful in this use of wood took the more enduring material ignorant of its nature, and foolishly enslaved it to the idea of the ornamented stick.

Stone is the oldest of architectural materials on record, as to form, except as the stone itself embodies earlier wood-forms. So from Stonehenge to Maya masonry—the rude architecture of the Druid-Bards of whom Taliesin was one, down the ages to the intensely implicated and complicated tracery of the Goths—where stone-building may be said to have expired—stone comes first.

#### THE STORY OF STONE

*Stone*, as a building material, as human hands begin upon it—stonecraft—becomes a shapely block.

The block is necessarily true to square and level, so that one block may securely rest upon another block and great weight be carried to greater height.

We refer to such masses, so made, as masonry.

The stone may show a natural face in the wall, or a face characteristic of the tool used to shape it—or be flatly smoothed. Sometimes honed or polished.

The walls take on the character of the surface left by the mason's use of his tools.

The character of the wall-surface will be determined also by the kind of stone, by the kind of mason, the kind of architect. Probably by the kind of building. But, most of all, by the nature of the stone itself if the work is good stone-work.

Stone has every texture, every color and

—as in marble—also exquisite line combined with both—intensified clear down the scale until we arrive at what we call "precious" stone—and then on to jewels.

But most building stone—as Caen-stone, say—is a clear negative substance, like a sheet of soft beautiful paper, on which it is appropriate to cut images, by wasting away the surfaces to sink or raise traces of the imagination like a kind of human writing, carrying the ideology of the human-race down the ages from the primitive to the decadent.

Other stone is hard and glittering, hard to cut. By rubbing away at it with other stones the surface may be made to yield a brilliant surface, finally polished until its inner nature may be seen as though looked into, as in a glass—transparent.

Most marble is of this character. And granite. The very nature of the material itself becomes its own decoration.

To carve or break its surface, then, is a pity—if no crime.

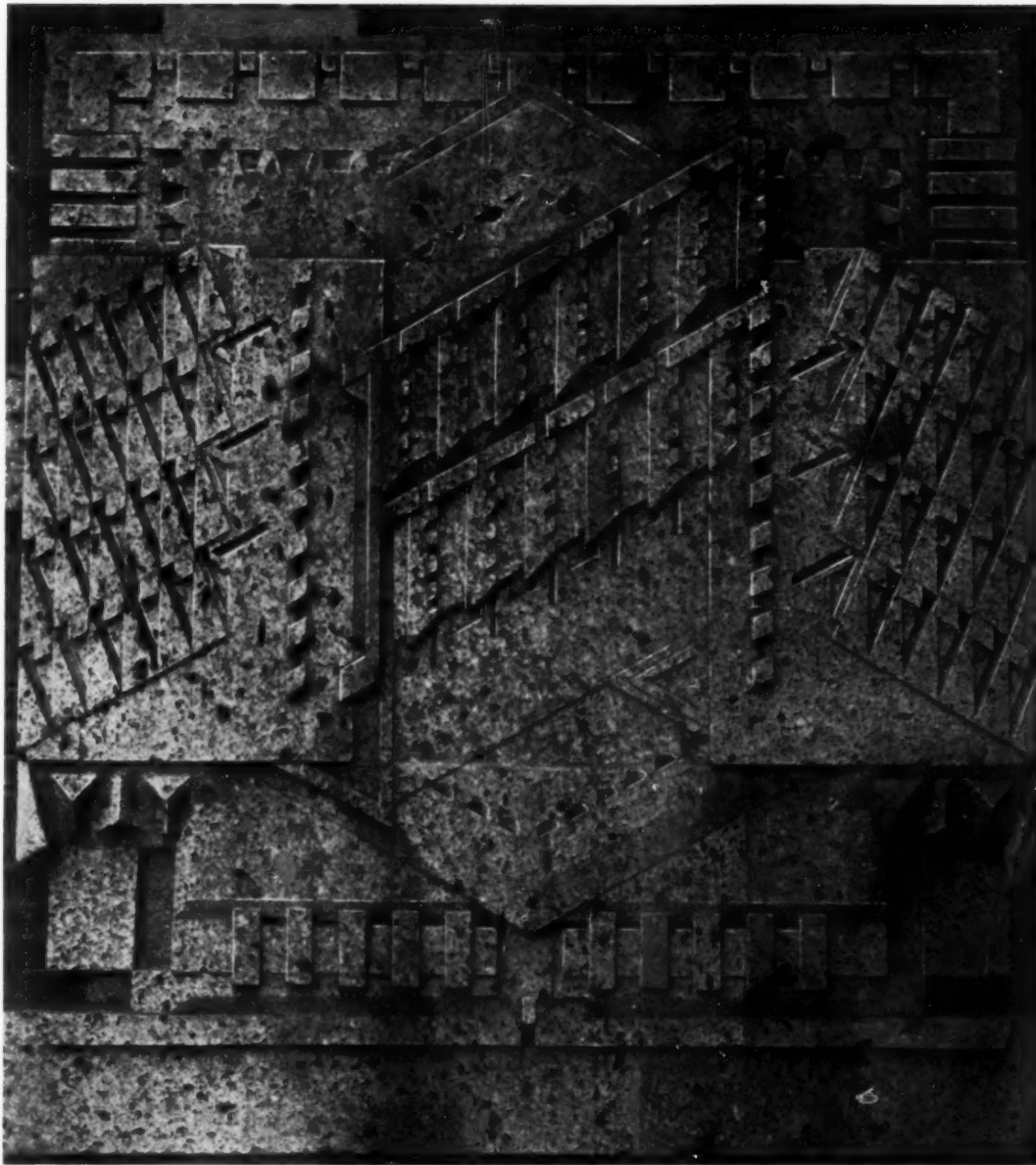
Stones themselves have special picturesque qualities and were much cherished for their "qualities" in China and Japan. Perhaps these Orientals love stones for their own sake more than any other people. They seem to see in them the universe—at least the earth-creation, in little—and they study them with real pleasure and true appreciation.

The Byzantine mosaics of colored stone are a cherishing of these qualities, too. These mosaics on a large scale gave beautiful stone results—fine stone-work—good masonry.

But stone is a solid material, heavy, durable and most grateful for masses. A "massive" material we say, so most appropriate and effective in simple architectural masses, the nobler the better.

The Mayas used stone most sympathetically with its nature and the character of their environment. Their decoration was mostly *stone-built*. And when they carved it the effect resembled naturally enriched





LAVA-CUTTING TEN FEET SQUARE, SHOWING TEXTURE OF MATERIAL MODIFYING THE SEVERE CARVING  
 THE IMPERIAL HOTEL, TOKIO  
 FRANK LLOYD WRIGHT, ARCHITECT

stone surfaces such as are often seen in the landscape.

The Egyptians used stone—as the Chinese used stones—with real love and understanding.

The Greeks abused stone shamefully—did not understand its nature at all except as something to be painted or gilded out of

existence. Before they painted it, they fluted and rolled and molded it as though it were wood—or degraded it far lower.

Polished sophistication is not at home with stone.

The Roman architects had no feeling about stone whatever. Their engineers did have—but there were few large stones.



LOCAL STONE—IN KEEPING WITH LOCALITY  
 TALIESIN, SPRING GREEN, WISCONSIN  
 FRANK LLOYD WRIGHT, ARCHITECT

They cut these prizes into wooden cornices to please the architects, and invented the arch to get along with small stones for construction.

The Goths made most of stone. But stone became for the Gothic imagination a mere negative material which they employed supremely well in a structural sense.

Stonecraft rose highest in the Gothic era.

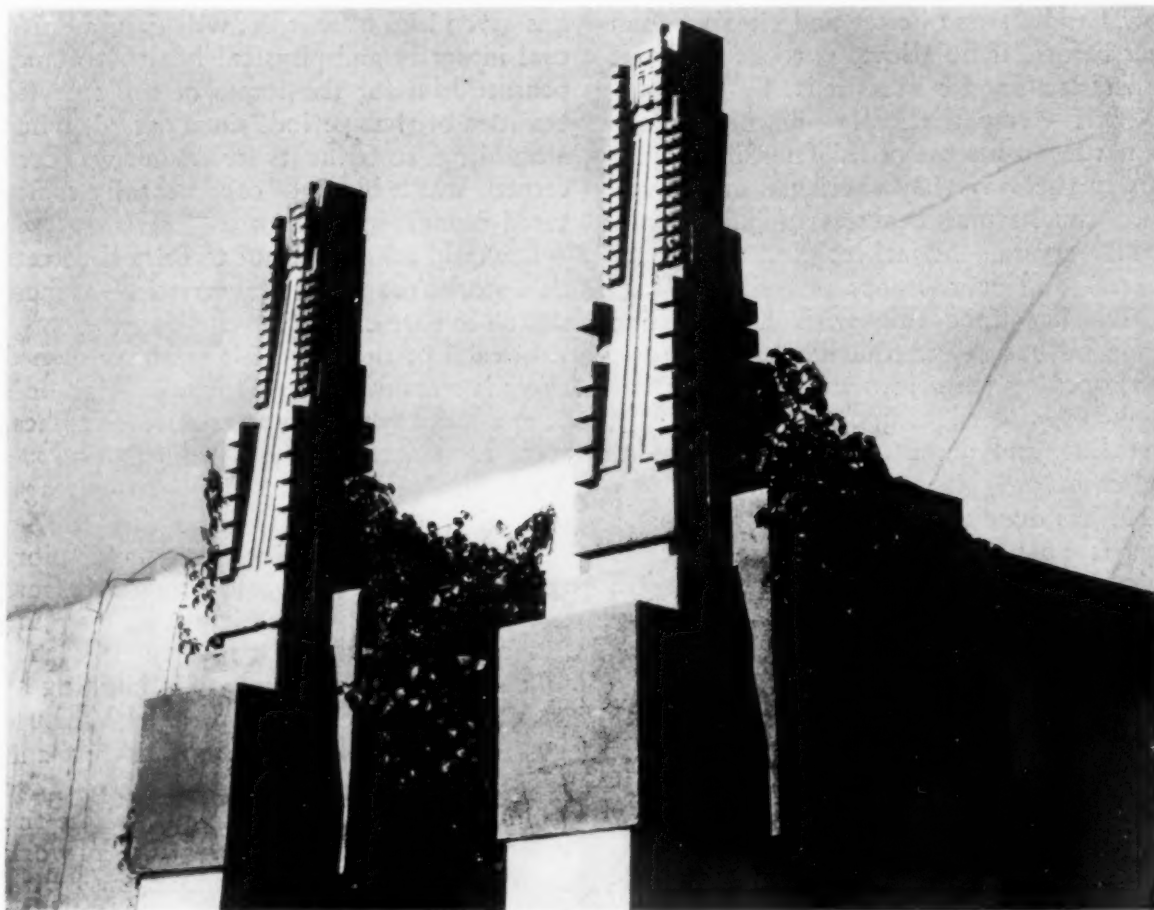
But they, then, set to work and carved the beautiful construction elaborately and constructed carving in the spirit of the construction to an extent never before seen in the world. No arris was left without its moulding. It was as though stone blossomed into a thing of the human-spirit.

As though a wave of creative-impulse had seized stone and, mutable as the sea, it had heaved and swelled and broken into lines of surge, peaks of foam—human-symbols, images of organic life caught and held in its cosmic urge—a splendid song!

The song of *stone*?

No—because stone was used as a negative material neither limitations respected nor stone nature interpreted. In wood the result was pretty much the same as in iron or in plaster, in the hands of the Goths.

But as a building-material it was *scientifically* used. And such stone was usually chosen as had little to say for itself and so not outraged much by such cutting to the



WHEN STONE IS CONCRETE  
 BARNSDALL RESIDENCE, HOLLYWOOD, CALIFORNIA  
 FRANK LLOYD WRIGHT, ARCHITECT

shapes of organic life—as it was subjected to, by them.

We may say the stone was not outraged—but neither was it allowed to sing its own song—to be *itself*. Always nearer that, by them, than anywhere else since archaic times.

But it was not the *stone* that inspired the Cathedrals of the Middle Ages nor invited them. It limited them.

Had it not been so—what would they have been like? Was Gothic Architecture because of stone or regardless of it?

But that is going far afield for subtle matter, and casting the shadow of doubt upon one of the most beautiful spectacles of the

triumph of the human spirit over matter.

A greater triumph will be man's when he triumphs through the nature of matter over the superstition that separates him from its spirit.

And that is where he is now in his industrial world as he faces stone, as an architect. As he sees stone in the story recorded by the buildings on the earth—there is not so much to help him now.

To "imitate" would be easy but no man's way.

His present tool the Machine can clumsily imitate, but without joy or creative impulse behind it when imitation is its menial office. As a mass-material he can

now handle stone better and cheaper than ever before, if he allows it to be itself—if he lets it alone for what it is.

Or if—sympathetically—he brings out its nature in his use of it. The Chinese did this in the way they cherished and developed the natural beauties of jade—lapis-lazuli—crystal—malachite and cornelian, quartz—and great-stones as well.

Man has done this with his machine when he has sawed the blocks of marble and, opening them into thin slabs, spread them, edge to edge, upon walls as facings revealing and accenting its own pattern and color.

He has done this when he planes it and lays it up in a straight-line mass for its own sake, with the texture characteristic of his tools.

He has done this when he takes the strata of the quarry and lays it in like strata, natural edges out—in his walls. He has done this when he makes mosaic of stones and lays them in simple stone-patterns in color, for whole buildings—stone brocade.

He does this, when, inspired by the hardness and brilliance of the granite his Machine can now render so well, he makes his ultimate form as simple and clearly hard in mass and noble in outline when finished.

He may even introduce alternate and contrasting materials qualifying broad masses harmonious with stone qualities in horizontal bands or rich masses. Whenever, in his designs, he allows the natural beauty of the stone, as stone, to speak its own material-language, he has justified his machine as an artist's tool. And the nobility of his work will compensate for the loss of the imitations of organic-forms-of-life in the material itself—an imitation that used to be architecture.

Interpretation is still his.

So it will be seen again, as always, that if he now works *with* stone in this sense, using the new power which the machine

has given him over it, he will gain a spiritual integrity and physical health to compensate him for the losses of the storyful beauties of that period, since passed, when a building, so far as its *architecture* was concerned, was a block of ornamentally sculptured stone.

It would take a volume to fully illustrate the story that is here written—a mere sketch in bare outline.

In each of the materials we have named there is treasure enough to make Aladdin's cave a mean symbol of an architect's riches, were each architect confined to only *one*.

Aladdin's lamp was a symbol for Imagination.

With this lamp the architect may explore the riches of the deep caves where treasure is waiting for him. And, through him, the human race waits too; for the key that unlocks the man-made door is hanging at his belt—still—though rusty with disuse and the lock itself now stiff with rust and lack of proper oiling.

Let him take his microscope and see the principle that "builds", in nature, at work in stone. Geometry the principle, busy with materials—producing marvels of beauty to inspire him. Read the grammar of the Earth in a particle of stone! Stone is the frame on which his Earth is modeled, and wherever it crops out—there the architect may sit and learn.

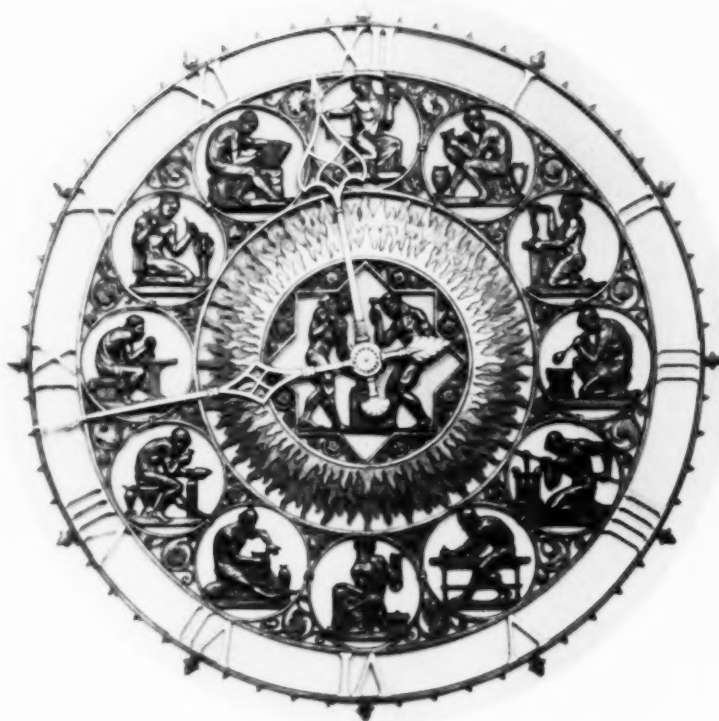
As he takes the trail across the great Western Deserts—he may see his buildings—rising in simplicity and majesty from their floors of gleaming sand—where organic life is still struggling for a bare existence: see them still, as the Egyptians saw and were taught by those they knew.

For in the stony bone-work of the Earth, the principles that shaped stone as it lies, or as it rises and remains to be sculptured by winds and tide—there sleep forms and styles enough for all the ages for all of Man.

NOTE:—See issue of *Wendingen*, Number 11 in 6th Series of 1924. Architect Widgeveldt Vossuistraat—Amsterdam—for a marvelous exposition of geometry at work in materials.—Called the *Architectonische Phantasieën in de Wereld Der Kristallen*.



ALLIED ARTS  
AND  
CRAFTSMANSHIP



CLOCK FOR DINING HALL  
CRANBROOK SCHOOL, MICHIGAN  
ELIEL SAARINEN, ARCHITECT  
OSCAR BACH, METAL CRAFTSMAN

*Featuring*  
SCULPTURE  
MURAL DECORATION  
LANDSCAPE ARCHITECTURE  
THE CRAFTS



DESIGN FOR A HANGING—THE LAND OF PLENTY

ARTHUR CRISP, DESIGNER



DESIGN FOR A FLOWER BOX

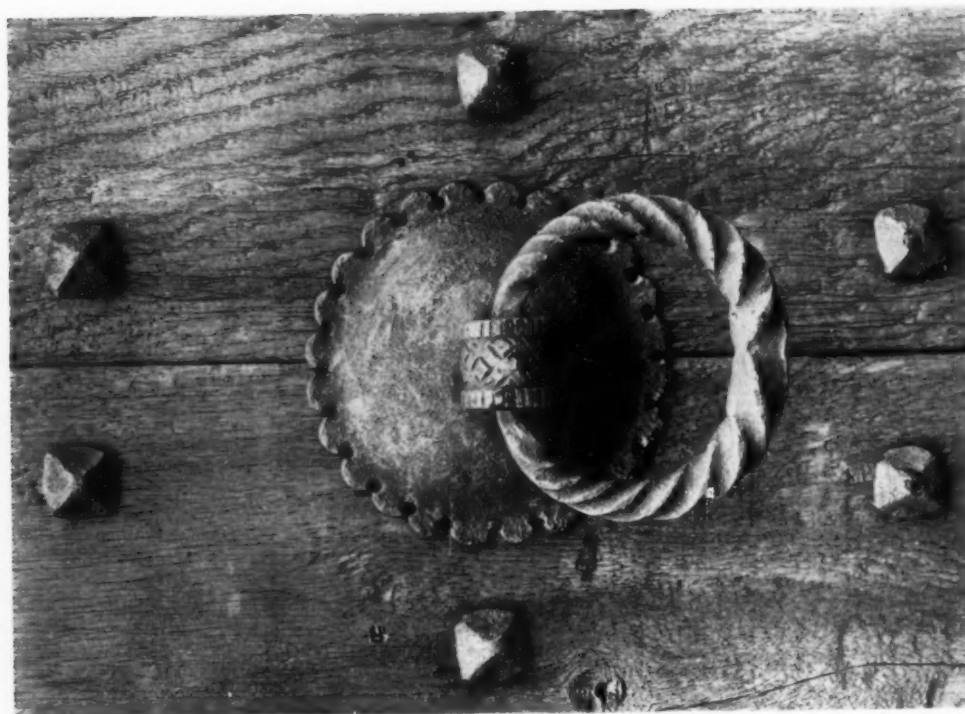
LEO FRIEDLANDER, SCULPTOR



✓ DESIGN FOR A HANGING—THE ENCHANTED ISLAND  
ARTHUR CRISP, DESIGNER



A PANEL DESIGN  
LEO FRIEDLANDER, SCULPTOR



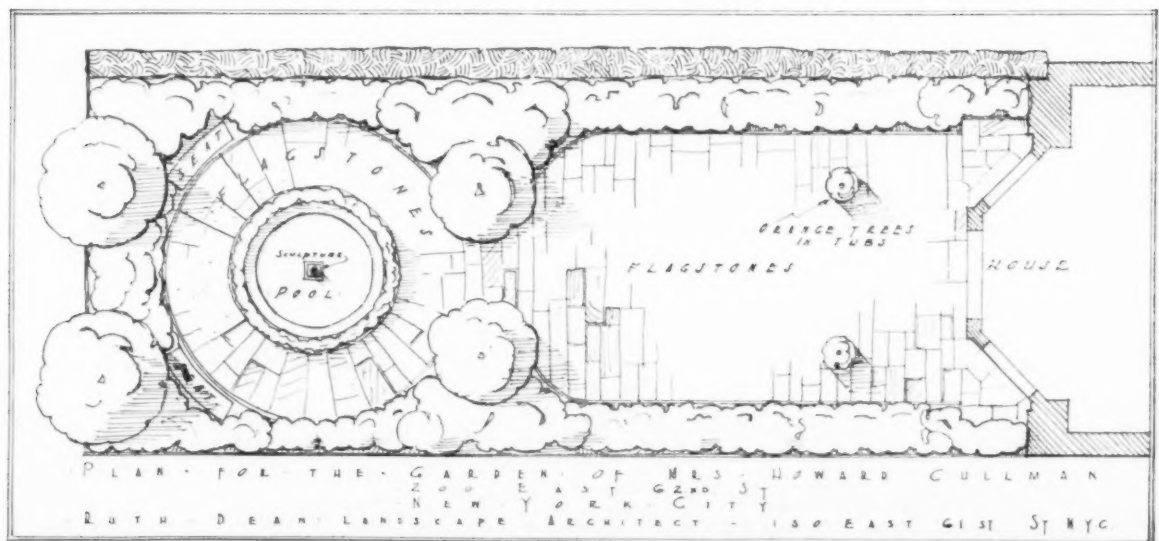
RING HANDLES, GATE LODGE ON THE NICHOLAS F. BRADY ESTATE, ROSLYN, L. I.  
JAS. Y. RIPPIN, ARCHITECT  
P. FEIBIGER, METAL CRAFTSMAN

Photo, Nyholm





MEDAL OF AWARD, LOUIS COMFORT TIFFANY FOUNDATION  
EDMOND R. AMATEIS, SCULPTOR



Photo, Anemiyva

MRS. HOWARD CULLMAN'S GARDEN, 200 EAST 62ND STREET, NEW YORK CITY

RUTH DEAN, LANDSCAPE ARCHITECT

ROY SHELDON, SCULPTOR



*Photo, Nsholm*

GARDEN GATE, RESIDENCE OF ARTHUR W. LAWRENCE, ESQ., BRONXVILLE, N. Y.

PENROSE V. STOUT, ARCHITECT

A. F. BRINCKERHOFF, LANDSCAPE ARCHITECT



*E. Purdy, del.*

SOUTH TOWER, BATH HOUSE GROUP  
PLAYLAND, RYE, N. Y.  
WALKER & GILLETTE, ARCHITECTS



## ✓ RYE BEACH AMUSEMENT PARK

WALKER AND GILLETTE, ARCHITECTS

GILMORE D. CLARKE, LANDSCAPE ARCHITECT

Good planning, as in the development of "Playland" at Rye Beach, near New York, can never be more nor less than a logical arrangement of parts to conform with the requirements of the project and the site. Here is a site of generous extent, bounded on three sides by water and approached by one arm of the great Westchester County Park System. Where the dilapidated remains of an old amusement park were formerly scattered about, there is now rising a thoroughly modern one, admirably planned and of unusually interesting architectural treatment.

A broad tree-lined avenue leads from the entrance gates directly to a large swimming pool, across which, and between two flanking towers, there is a vista of Long Island Sound. The towers, which are designed with an entirely new architectural feeling, mark the entrance to the bath houses which stretch away on either side, following the contour of the beach. Access to the main bath house lobby may be had either from the level of the swimming pool, which is on a terrace, or from the lower level of the boardwalk, where are the ticket offices, check rooms and departments for towels.

The bath houses to the north of the main lobby are planned to accommodate approximately six thousand men and boys, the latter being given a separate division of their own. The bath houses are equipped with lockers and dressing booths, with showers and toilets at the end of each aisle.

The south bath houses constitute the

women's wing with lockers, curtained-showers and an arrangement of the dressing booths to afford the maximum of privacy. From both wings a stairway leads down to the tunnel under the boardwalk through which the bathers have direct access to the beach and which prevents mixing with the crowds on the promenade.

To the north, following the curve of the beach, there is the main plaza, at the boardwalk level—a broad space which leads directly into the amusement area. At the east end of the plaza is a casino overlooking

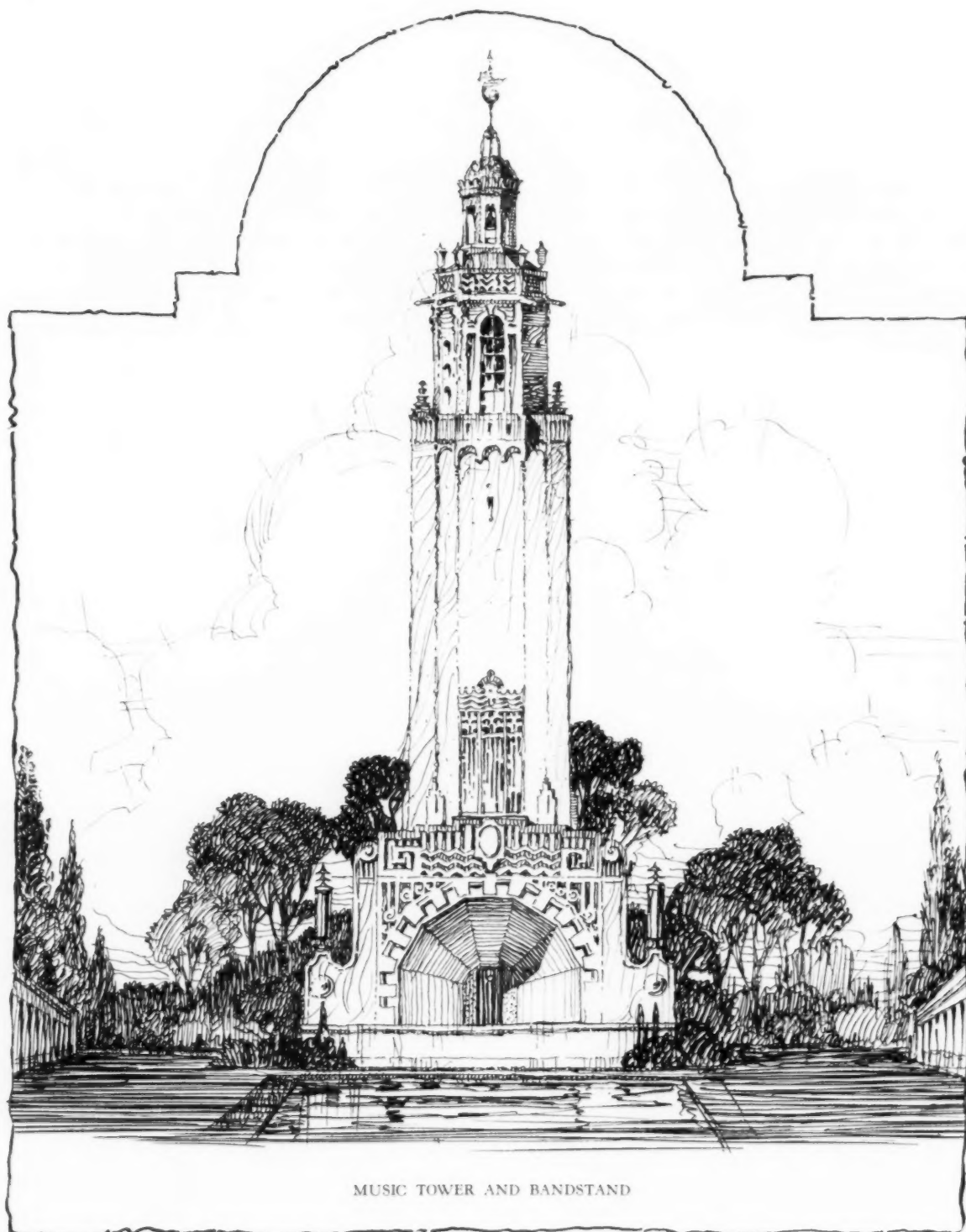
a small picnic beach, and in the center of the plaza a large fountain marks the long axis of the park, which is divided down the center by a reflection pool about 1200 feet long, extending to the bandstand and music tower. At two-thirds



POLYCHROME STUCCO PANEL  
ENTRANCE BUILDING, PLAYLAND, RYE, N. Y.

of its length the pool is crossed by a bridge on a cross axis, so that while the pool acts as a barrier between the two groups of amusements on either side, encouraging visitors to concentrate on the devices on one side before wandering over to the other, there is also communication between the two.

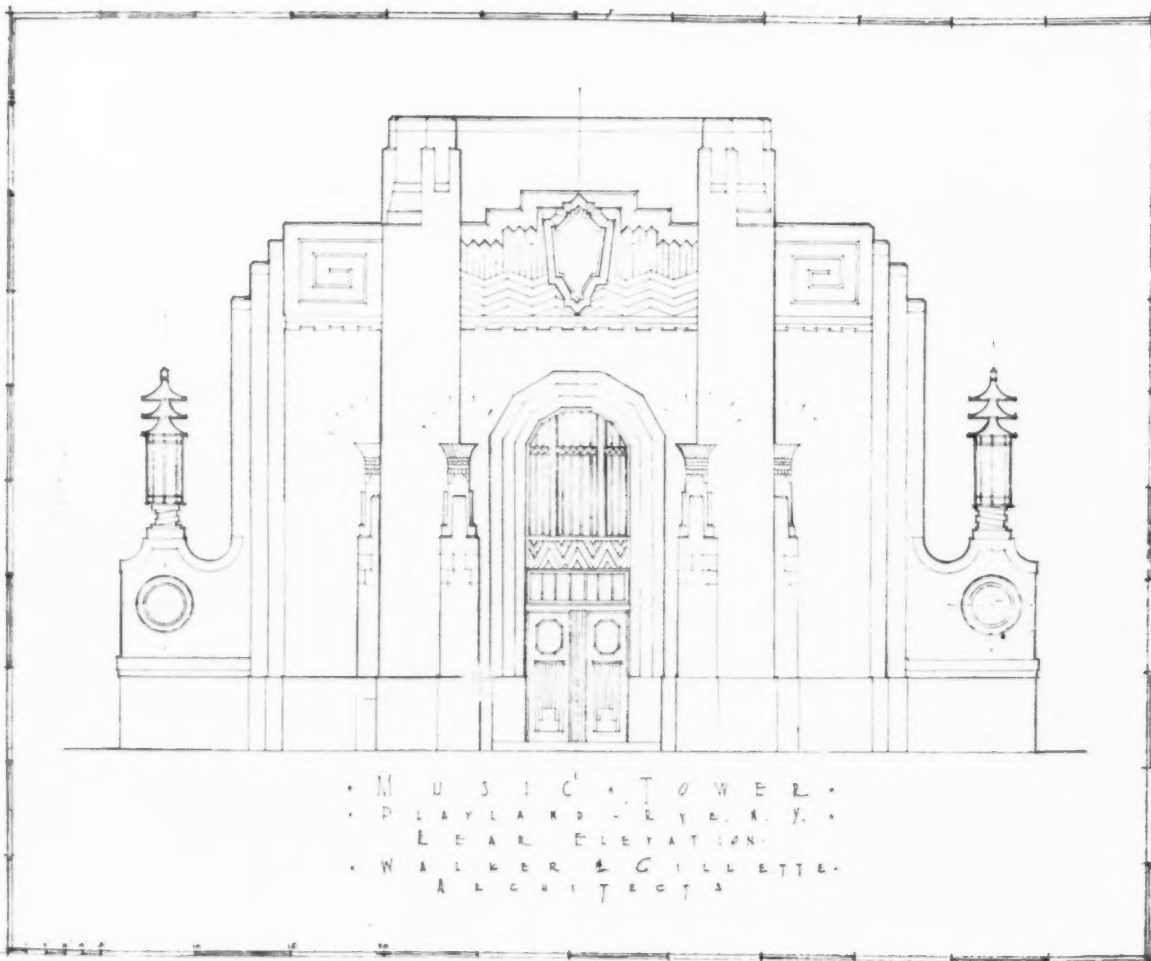
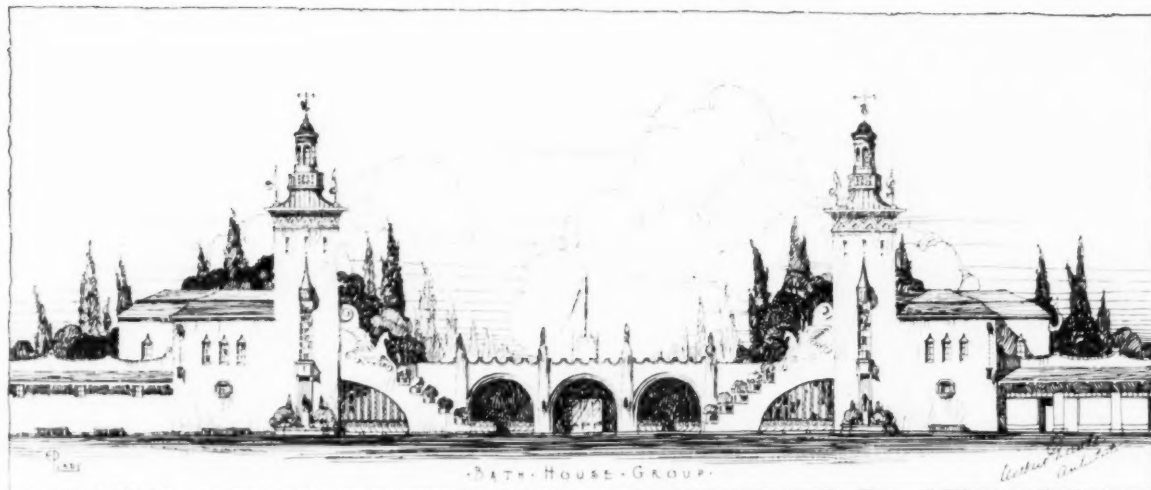
The southwest quarter is laid out as a children's playground with a wading pool and small scale merry-go-round and other amusement devices and the other three-quarters of the whole area are devoted to roller-coasters and many amusement innovations developed by Frank W. Darling, Director of Amusement Parks, who has worked in close coöperation with the architects and landscape architect.



MUSIC TOWER AND BANDSTAND

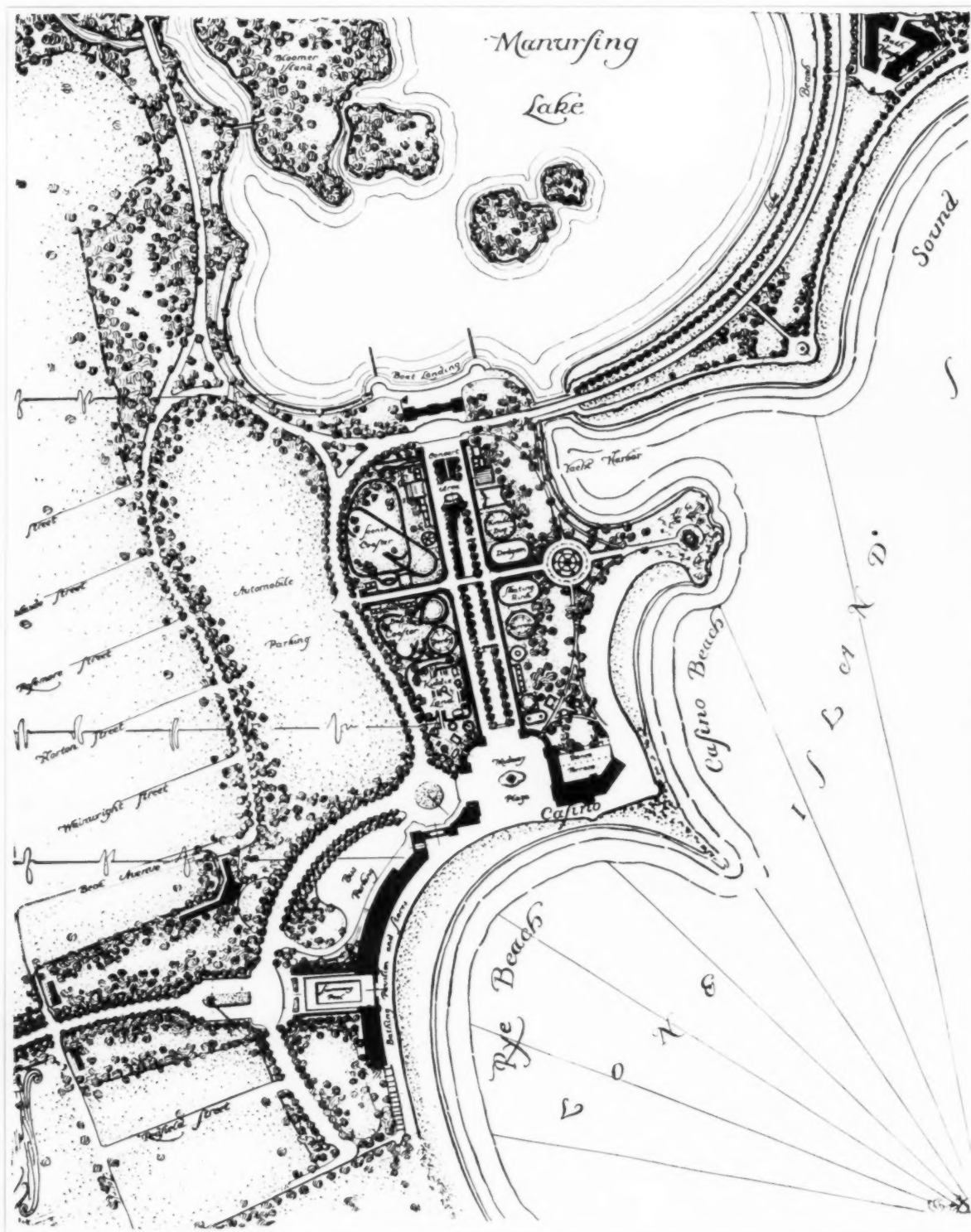
E. Purdy, d.l.

PLAYLAND, RYE, N. Y.  
WALKER & GILLETTE, ARCHITECTS



E. Purdy, del.

PLAYLAND, RYE, N. Y.  
WALKER & GILLETTE, ARCHITECTS



PLOT PLAN  
PLAYLAND, RYE, N. Y.  
WALKER & GILLETTE, ARCHITECTS

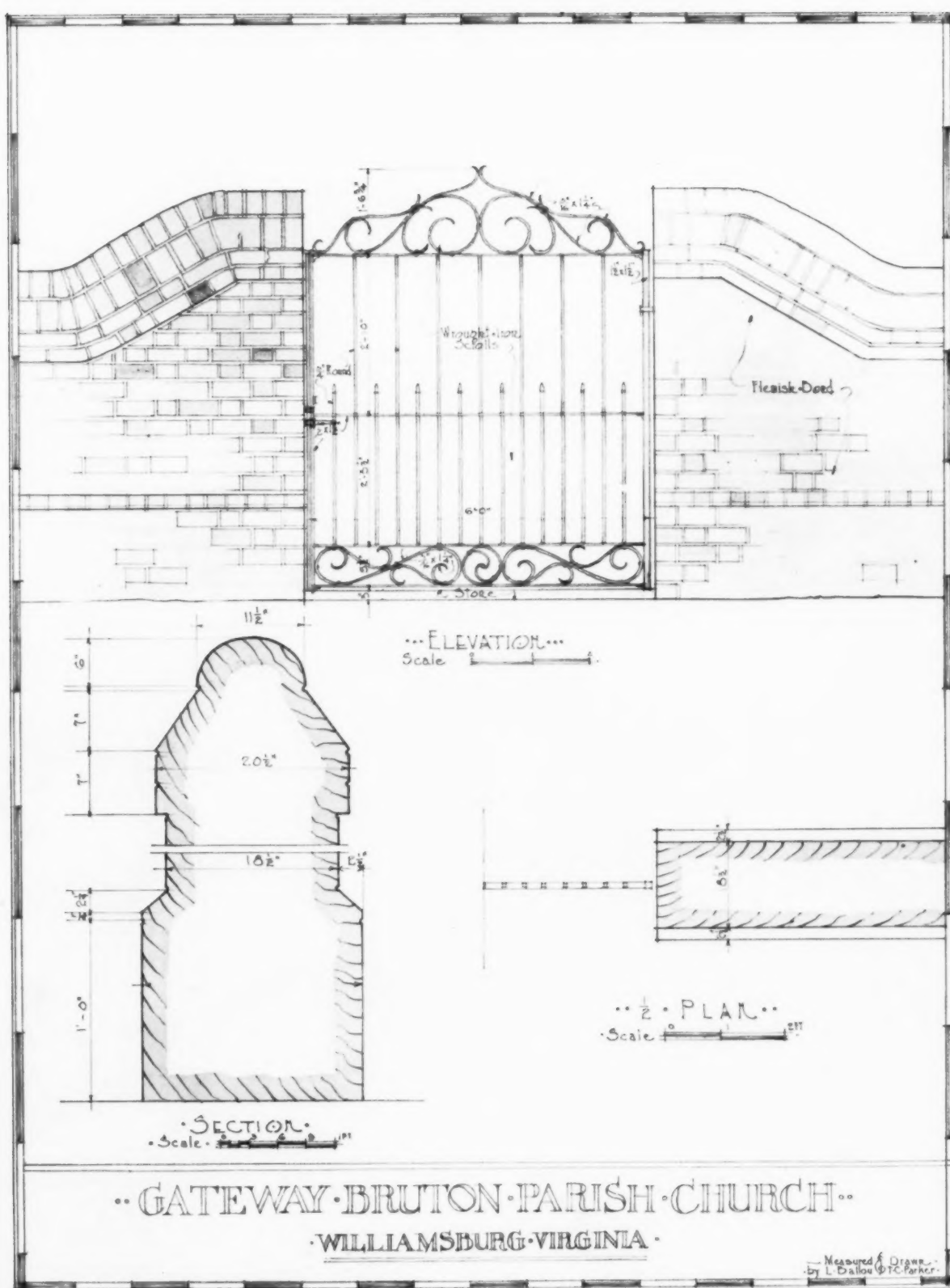


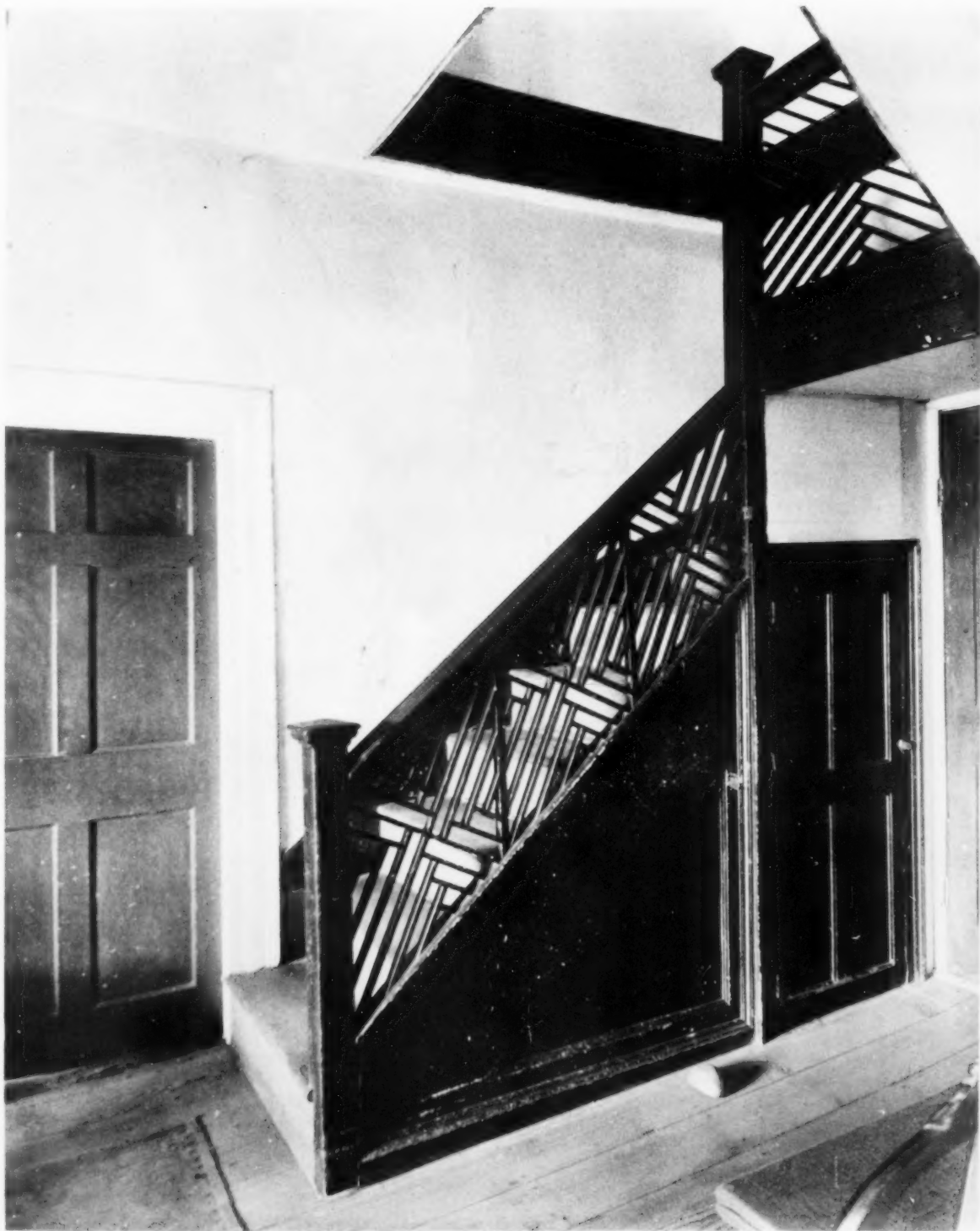
# MEASURED DRAWINGS

## EARLY AMERICAN ARCHITECTURE



GATEWAY, BRUTON PARISH CHURCHYARD, WILLIAMSBURG, VIRGINIA



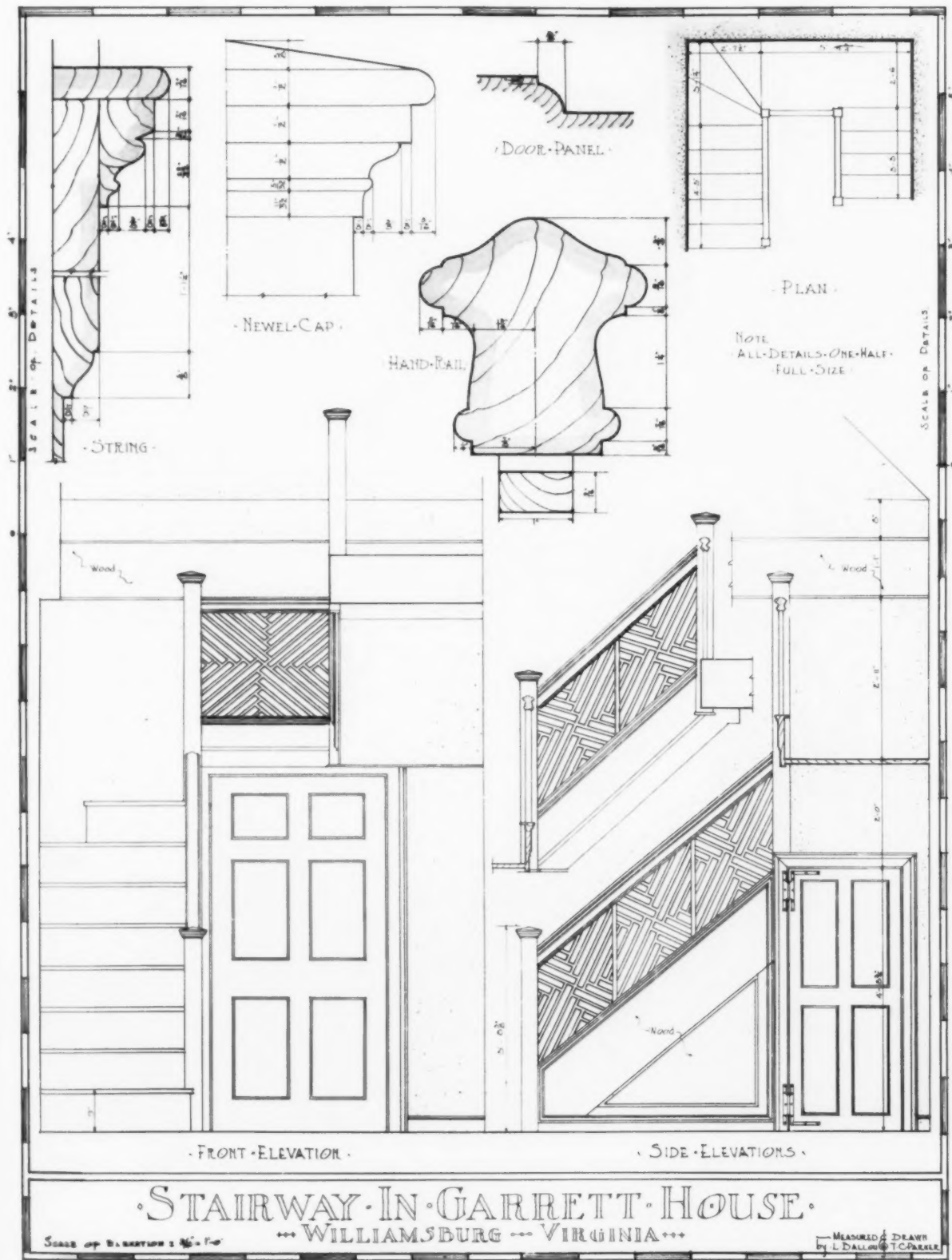


STAIRWAY, GARRETT HOUSE CHURCHYARD, WILLIAMSBURG, VIRGINIA



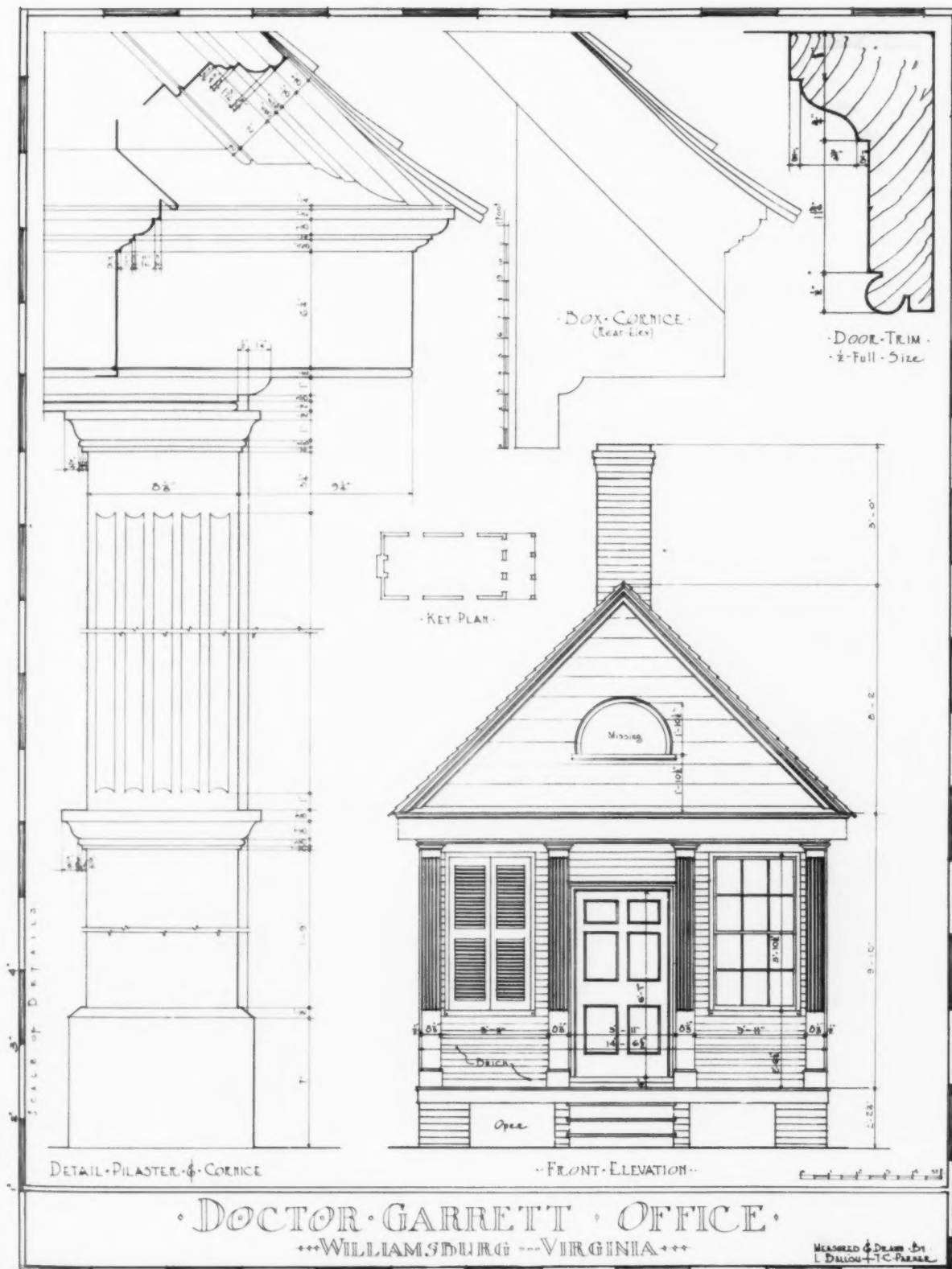
STAIRWAY, GARRETT HOUSE CHURCHYARD, WILLIAMSBURG, VIRGINIA







DOCTOR GARRETT OFFICE, WILLIAMSBURG, VIRGINIA



Note.  
Steps Rear Door Dried-and  
addition On Rear Elevation  
are not Original.



REAR ELEVATION.



SIDE ELEVATION.

DOCTOR GARRETT OFFICE  
WILLIAMSBURG VIRGINIA

MEASURED & DRAWN  
BY T. BALLOU & T. DARRER



## RICHELIEU—A TOWN OF OLD FRANCE

By J. DONNELL TILGHMAN

Enfin, elle est à mon avis,  
Mal située et bien bâtie;  
On en fait tous les logis  
D'une pareille symétrie.

Ce sont des bâtiments forts hauts;  
Leur aspect vous plaira sans faute;  
Les dedans ont quelques défauts;  
Le plus grand, c'est qu'ils manquent d'hôte.

La plupart sont inhabités;  
Je ne vis personne en la rue;  
Il m'en deplait; j'aime aux cités,  
Un peu de bruit et de cohue.

La Fontaine.

The town of Richelieu has changed but little since La Fontaine visited it when its houses and streets were comparatively new, and before nearly four centuries had touched it with a patina that enriches good architecture, and can raise even mediocrity to beauty. But today one can hardly dismiss a quiet countryside of rolling wheatfields accented by tall poplars as a poor situation, nor can one, in a generation when the crowds and confusion of cities border on madness, quarrel with the comparative desolation and quiet of an old town.

It is generally to France that America turns for inspiration and precedent in city planning. The famous developments of Paris, of Bordeaux or Nancy are known to all, but one of the earliest, and certainly one of the most charming examples of this art is not only rarely visited by the average traveler, but is also comparatively unknown to our designers and students.

The little village of Richelieu, tucked away from the main routes in a corner of the department of Indre-et-Loire, offers us a true wealth of inspiration. In a time when America is giving attention to the planning of small towns as well as large cities, this French village is particularly noteworthy as perhaps the only old world small town conceived as a unit, and carried to completion according to the original design.

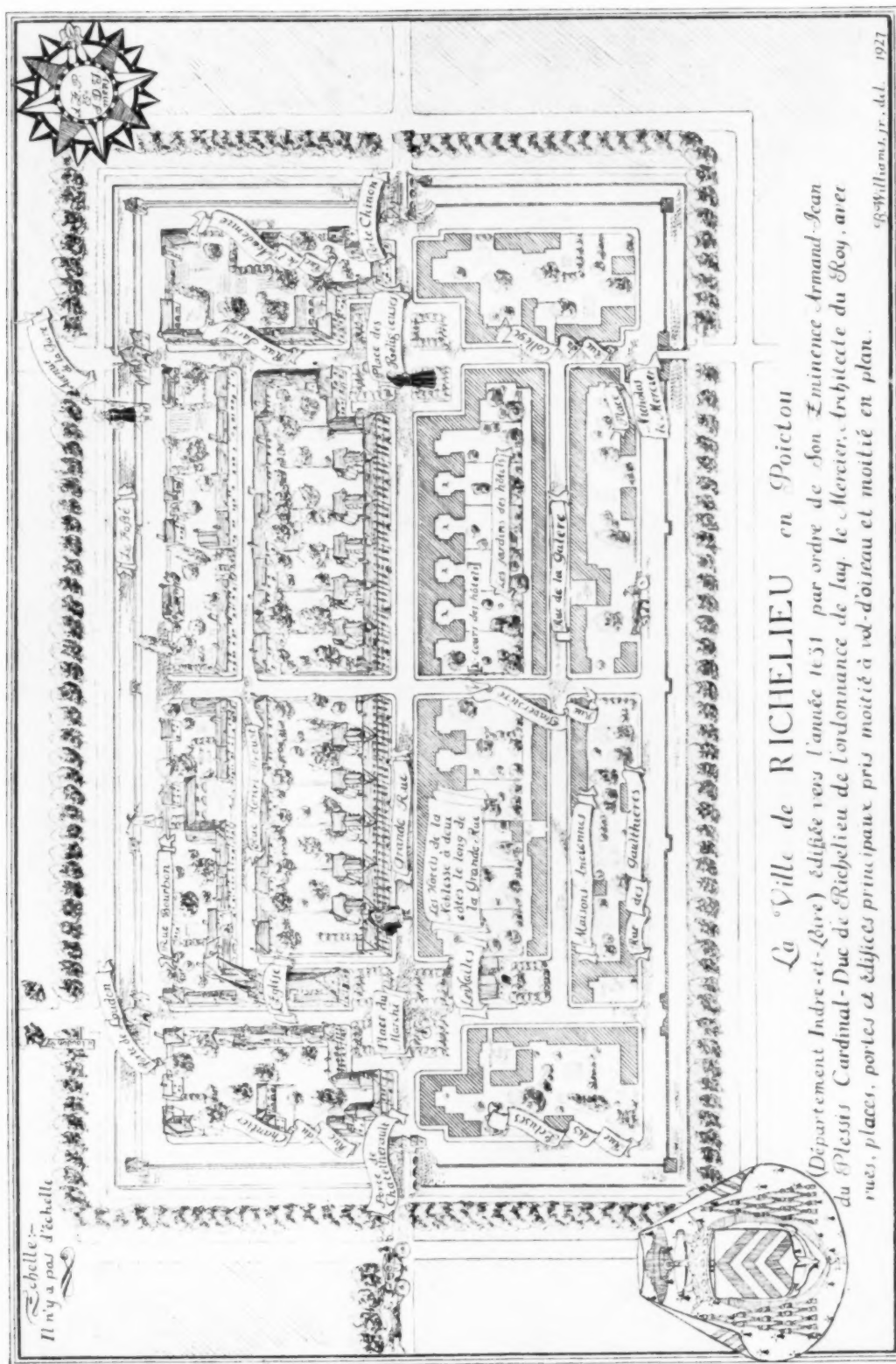
The inaccessibility of Richelieu explains our ignorance of it in the past, but today its twenty odd kilometers distance by motor

from Chinon brings it easily into the itinerary of the traveler who is insensible to the charm of the rural French train, which puffs its way noisily through fields tinged scarlet with poppies, or stops interminably at tiny stations drowsing in the shade of the ubiquitous poplar.

When Cardinal Richelieu commissioned Lemercier to design for him the vast Château Richelieu, the scheme ultimately involved more than the great palace and its immediate dependencies. Despite its enormous size, the château could house only a little more than the retinue of this great prince of the church, and provision had to be made for possible visits of the court. In addition, the cardinal doubtless wished to include in his great landscape plan, not only the houses of the peasantry, but was also anxious to replace the obscure little place of his birth by a town worthy to bear the name of the great Cardinal-Duke.

So the original hamlet was razed and Lemercier was ordered to redesign the town. This he did, from simple cottages to noble hotels and church, from walls and gates to avenues and squares. The scheme was not only conceived, but was executed in its entirety, and remains today largely as it left the hands of the great seventeenth century architect.

When the new town was completed, it was without a permanent population. But according to a picturesque legend retold by Sir Reginald Blomfield, the Cardinal over-



came this difficulty in a singularly ingenious way. The people of Loudun, the nearest settlement, were well satisfied to remain where they were, with their churches, their law courts, their châteaux. And besides, they were Protestant. But Cardinal Richelieu ordered a group of nuns to his deserted city. These pretended to be possessed of devils. A band of Jesuit priests followed and miraculously exorcised them. At this the Protestant inhabitants of Loudun were so impressed that they flocked to Richelieu to be converted to Catholicism. As an added inducement, all converts were given houses rent free for seven years. And thus the town became populated, if we are to believe the legend and discredit both La Fontaine's description and the well known fact that Loudun continued not only active and prosperous, but also remained Protestant until the revocation of the Edict of Nantes.

In plan Richelieu is rectangular, surrounded by moat and walls, which are in turn enclosed in a board avenue thickly shaded by large old plane trees. The walls are marked at the four corners by two-story pavilions and are pierced by five gates. Of these, the two principal ones, the Porte de Chinon and the Porte de Châtelherault, are on the north and south ends. The main axis of the scheme, the Grande Rue, runs length-wise through the town connecting the two gates and leading from the Chinon road on the north to the entrance of the château grounds at the south.

The main axis is paralleled by two minor streets and cut by two major cross axes towards the ends of the town, and by a minor street at the center. The two transverse streets terminate in one case in small gates, while in the other, the gate at one end is balanced by a niche set into the city walls.

Large open squares, treated with clipped lime trees and fountains, occur at the intersections of these streets with the Grande Rue. The square to the north, the Place des Religieuses, named perhaps for the nuns of the legend, is regular in scheme, but the Place du Marché to the south is the focal point of the design, having upon it the two chief buildings, the church and the market, as well as the modern mairie and the Hotel du Faisan, Richelieu's only hotel, but one which, though unpretentious, has nevertheless won fame through its cuisine.

Thus Richelieu exhibits a trait that we have come to associate with modern French work—logic and beauty in actual plan. Through regularity and balance, the very scheme, though simple, becomes a beautiful design. The four main blocks are surrounded by a border of eight other blocks of lesser houses, and in turn by walls, moat, and avenue. Such an idea is an obvious development of the Roman *castrum*, with two squares instead of one, and the central portion surrounded by a series of rectangular borders. The town builds up from the cot-



CORNER PAVILION OF THE CITY WALLS,  
RICHELIEU



DEPENDENCIES ADJOINING CHURCH



COURTYARD OF A HOTEL ON THE GRANDE RUE

tages at the walls to the hotels of the Grande Rue, so that not only in conception, but in actuality, the mass assumes that most satisfying and simple of forms—a pyramid.

The architecture of Richelieu shows the same unity as the plan. From walls to church it was executed in one style, and conveys more than any other place in France, not only a complete picture of the architecture of the seventeenth century, but also the spirit and atmosphere of the time. This singularly complete example of town planning is marked by an architectural directness and simplicity even greater than that of the more famous contemporary developments such as the Place des Vosges at Paris.

The church, although it is the only building that can lay any claim to the monumental, is perhaps the least noteworthy part of the scheme. It is too typical of the style of Lemercier to deserve the attention that is irresistibly drawn to the houses and hotels. The façade is a simplified version of the type already made familiar by the Church of the Sorbonne. The steep roofs and the

unusual position of the two towers back of the crossing give it a picturesque quality that fits it admirably into its surroundings.

The market, balancing the church across the Place du Marché, is a successful solution of a difficult problem. The inevitable shed has been treated frankly, and is relieved not only by shops opening on the outside but also by monumental entrances on opposite sides of the building.

The smaller buildings are the masterpieces of Richelieu. The houses surrounding the Place des Religieuses are two floors in height, with the heads of the windows of the second story breaking through the cornice. On the eight corners where the streets enter the square, the houses, three bays in width, are carried up two full stories. This height, crowned by a steep roof, is maintained the length of the Grande Rue in a series of almost identical buildings, each five bays wide, running down both sides of the street. With the exception of the church and market, the Place du Marché is treated in the same manner as the other





TYPICAL HOTEL ON THE GRANDE RUE



THE MARKET, RICHELIEU

square, with the taller buildings accenting the entrance to the streets.

On the streets nearer the walls the scheme has been less closely adhered to, and the presence of some houses of a later date leads one to believe that these streets were not completely built when the town was founded. Nevertheless, here are to be found some of the most delightful bits in Richelieu, severely simple houses of carefully studied proportion and mass, all kept to a scale that does not interfere with the dominance of the more important structures.

Among the loveliest and most interesting things in Richelieu are the dormers. In keeping with the general simplicity of the entire town, the characteristic ornamented windows of the Louis XIII style have been reduced to little more than their fundamental form. They remain superlative bits of design, relying for their beauty on proportion and boldness of projection.

The root of the charm and appeal of the place lies in this same simplicity. Shorn of the ornament that has in many cases tended

to be too profuse, we have here, in its purest expression, the architecture of Lemer cier and his time at its best. The effect of the entire scheme is obtained through an all pervading unity of conception, carefully balanced symmetry, and repetition of design, rather than by any elaboration of detail. The results that are to be obtained by the use of simple terms in a formal *partie* are no better illustrated in all France than in this town which marks the starting point of the great town planning projects of the northern Renaissance.

But there is far more to Richelieu than its architectural interest. Whether we wander past the cottages of the Rue des Gaulthières or enter the courts of the main street, it is a place of rare charm, a town unmolested by unappreciative tourists and the modern France so few miles distant. Surrounded by the atmosphere of a past age, it is easy to project oneself into the period that created these buildings, thus obtaining the point of view that is essential to the fullest appreciation of any art.

## NOTES AND COMMENTS

### THE EFFECT OF MACHINERY ON ARCHITECTURE

TO SAY that we are living in a mechanical age has become as commonplace as it is unnecessary to remind people that architecture is a vivid summary of the era that produced it. American architecture is now entering with vast enthusiasm upon a phase which is a portrayal more accurate perhaps than even our literature, of the nature of our times. And our age is very definitely scientific and mechanical.

For some years past, our architecture has been one of machines, but only recently has it truly expressed this. For almost three generations we have been absorbed with precedents, either copying frankly, or else making efforts to recapture the atmosphere and charm of an earlier style, to use that source as a logical stepping-stone to really fresh and new forms. But that age is passing.

The most obvious and the most impressive expression of American architecture is, of course, the skyscraper. Crowded cities have caused its growth. Added conditions such as zoning laws have all worked to free us, happily, from the days when we could pile the Parthenon on an order from Girgenti, crown the whole with the Pazzi Chapel or the roof of Chambord, and call it an office building.

Our present skyscraper is definitely American, definitely new, yet a logical growth, and most decidedly a mechanical phenomenon. Its very existence is based on a mechanical contrivance, the elevator. Without this means of vertical circulation the combined efforts of the East and Hudson rivers at their worst could not have crowded Manhattan skyward, and forced brokers and lawyers or insurance men and architects, to climb more than two flights to their offices.

The tall building must give equal thanks for its existence to yet another product of machinery, steel construction. To imagine that our architecture could have developed its present trend while remaining pure masonry, borders on the ludicrous. Of course the past has the choir of Beauvais, the campanile of Siena, and indeed a great many high structures. But providing a soul inspiring roof for the Church, or hanging bells as near the sky as possible, presents a very different problem from providing working space or living quarters a few hundred feet above the street.

Though we have used this steel skeleton of modern buildings for but a few decades, we already take it very much for granted, and thumb our handbooks as irreverently as we handle a table of logarithms. We

have ceased all too soon to marvel at this means that modern machinery and science has put in to our hands. If we would be shown who really are the parents of our buildings, we have but to pay a visit to that most inspiring sight in industrial America, the steel works at Bethlehem. If still unconvinced, let us take an office next summer across the street from a growing skyscraper. The rôle machinery plays in our architecture ought then to become a bit obvious.

Machinery has had as vast an effect on ornament as on the basic form of our structures. If we turn to the more recent high buildings, we find many of them almost totally lacking in decoration. Carved ornament of pre-modern times required the hand of the individual worker to make it a success. Decorations today, though conceived by great minds, lose that quality of life and vigor which enables them to enrich a building, when executed by steam and electricity. Machine made ornament is almost invariably hard. We have but to compare St. Patrick's Cathedral with St. Ouen, or any modern classic with the *Maison Carrée*.

The result is inevitable. Ornament is disappearing. It is often unsuccessful, it is uneconomical, and our gods today are economy and efficient simplicity. An effective form of decoration is, however, left for our machine architecture. Already we are using it carefully, and timidly sounding out public opinion. Although there is an old and stubborn prejudice, common to northern peoples for hundreds of years past, still to be overcome, we feel safe in predicting that the architects of future big buildings will create their effects almost exclusively in mass, while decoration will be almost entirely limited to color.

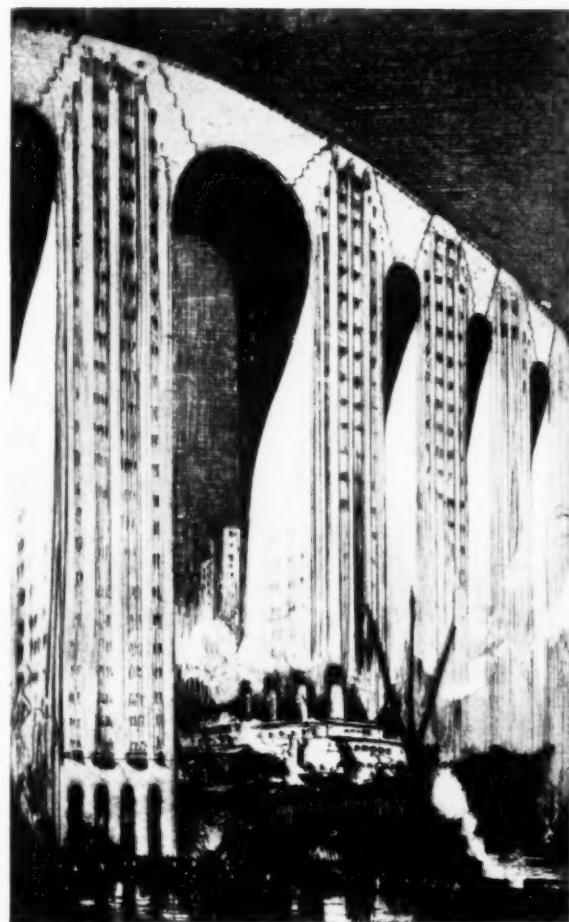
As yet the mechanical era has had but slight influence on domestic architecture. Styles and decoration have changed and grown. But the fundamental conception of the domestic building is the same as at Compton Wynyates, or at Westover and the Jumel mansion. The architecture we live in has not felt the modern trend as has that we work in. In spite of the younger generation, the war and prohibition, we are still conservative, inclined to imagine ourselves as animal and a bit pastoral, and not tending towards an era when our vast organization of existence will more resemble a colony of ants or bees.

But the effect on domestic architecture is also inevitable. The age will influence design here as radically as in commercial architecture. The movement towards absolute simplicity, economy of space and of line, and complete efficiency of every part, is coming in all branches of the art, even the monu-



mental. All will be as thorough an expression of a mechanical age as is the airplane motor—and as beautiful.

There is an unanswerable logic and real beauty in this future. Those who cannot see, in a perfectly designed and smoothly running machine, the same beauty and simplicity that mark the graceful body of a highly trained athlete, are missing one of the greatest thrills of being alive today. The daring and facility in design that a science ever advancing is going to give, is fairly breath taking, and we hope the fates will grant us a ripe old age so as to see what really will happen. There are many who believe that our civilization is about to decline, and their reasoning is distressingly convincing. But if it does persist, we are on the threshold of a magic era in architecture. An era when science and machinery will be wizard's spells that will enable architects to translate their wildest dreams of design into actualities that will surpass the Parthenon, Hagia Sophia, or Chartres.



Chas. Morgan, del.

#### PROPOSED SKYSCRAPER BRIDGE, CHICAGO

D. H. BURNHAM & CO., ARCHITECTS

J. DONNELL TILGHMAN

#### A SKYSCRAPER BRIDGE PROPOSED FOR CHICAGO

A monumental skyscraper bridge has been proposed to span the mouth of the Chicago River linking the north and south boulevards. The scheme presented here was conceived by Charles L. Morgan and accomplishes a novel combination of bridge and skyscraper construction.

The bridge would be carried aloft on skyscraper piers twenty-five or more stories in height. These piers would afford valuable office space which could be rented at a considerable profit. The bridge spans would be so high above the river as to permit unobstructed river traffic. The alternate arches between the skyscrapers would span streets and alleys, with the central arch of greater width crossing the river. Tenants and employees would enter the offices by elevators from the upper boulevard or from the street level below.

Huge trusses would occupy much of the mass at the crown of the arches but there would be sufficient space to provide two stories for garage purposes.





KEMSLEY VILLAGE, SITTINGBOURNE, KENT, ENGLAND

## KEMSLEY VILLAGE

A NOTABLE new village is under construction in Great Britain which, unlike many English municipal housing schemes paid for out of public funds, is in this case a private enterprise built for the employees of a large paper mill. The village is located at Kemsley, near Sittingbourne, Kent, and occupies a healthy, open site upon the top and south slope of Kemsley Down—conveniently near the mill, yet sufficiently removed from it to keep the industrial and residential portions of the scheme quite distinct. Additional emphasis has been given to the semi-related feature of the scheme by taking advantage of the natural lie of the land to plan the roads and arrange the houses so that from the village there is no direct view of the mill, which will be still more completely screened from the houses when the spruce plantation, indicated on the plan, has grown up.

Care has been taken in designing the lay-out to make full use of the opportunities that the site itself offers. In the center of the village is a wide, open green, sloping down the hillside, and affording a magnificent view of Old Milton Church and the country beyond. Other smaller greens have been placed at suitable points, while the low-lying level ground at the foot of the slope has been reserved for spacious playing fields. Provision has also been made within the village for allotments, tennis courts, bowling greens and for children's playgrounds.

The roads generally have been planned to run parallel to the contours in order to secure economy in their construction, and also in the construction and drainage of the houses. For the two principal roads through the village a width of fifty feet has been adopted, which comprises a carriageway twenty-four feet wide; two footways, each six feet wide; and two grass verges, each seven feet wide. The other roads are forty feet wide, with 16-foot carriageways,

and in the case of the minor roads round greens only one footpath is provided and the grass margins are omitted. The footways are constructed of artificial stone flags, bordered by strips of gravel and separated from the roadway by grass margins in which a variety of flowering trees have been planted. In order to keep heavy traffic out of the village a separate road has been planned, giving direct access from the main road to the mill.

When completed the village will contain approximately 750 houses, providing for a population in the neighborhood of 3,500 persons. The first instalment, now completed, consists of 176 houses, comprising four grades adapted to the requirements of the different classes of tenants. The accommodation in the first three grades includes a kitchen-living room, scullery, parlor and three bedrooms, with an upstairs bathroom and the usual offices, while the fourth grade has in addition a separate kitchen and an additional bedroom. Great care has been taken to secure a maximum amount of sunlight in all the houses, and the convenience of the housewife has been a paramount consideration in the selection and arrangement of all the fittings. The houses are of several different designs, and are grouped in pairs and blocks of three, four, eight and nine; they are carried out both in brick and rough-cast with tiled roofs.

A minimum building line of fifteen feet has been adopted throughout, but this is never allowed to become monotonous, as great care has been taken to arrange the houses at road junctions and other appropriate places to form interesting groups. A sense of spaciousness is obtained by dispensing with any form of hedges or fences to the front gardens, which are all laid in grass maintained in good order by the Company. In order to avoid the disorderly assortment of miscellaneous sheds, etc., that are apt to spring up in





A GROUP OF GRADE II HOUSES (MANSARD TYPE), KEMSLEY VILLAGE

the back gardens, sheds of uniform design, size and color have been provided and fixed in convenient positions, and standardized wireless masts are erected for such tenants as require them.

Sites have been reserved in the Square—which marks the junction of the two principal roads in the village—for an inn, a club and a number of shops.

Electric current for both lighting and heating is supplied from the generating station at the mill, passing through the transformer house in the village, where the voltage is suitably reduced. Electric radiators, boiling rings and flat-irons are supplied to the tenants and are run from the plugs which are installed in all the houses.

The photographs illustrate both the lay-out and the aspect of this interesting village, which is of a distinctly higher class than the ordinary housing schemes in Great Britain as regards size, design, quality and finish.

#### THE FEDERATION OF ARTS

THE moving of the American Federation of Arts from the Octagon is a loss felt by the older habitués. The Federation since its organization nineteen years ago has held offices in the building.

The need for such an organization and its achievements are worthy of note. Although there were many isolated societies covering different phases of the Fine Arts, there was no central body to combine their power for effective service. Frank Millet, the painter, and Charles M. Ffoulke, tapestry expert, president of the Washington Society of the Fine Arts and the secretary of the Institute, determined to combine the force of these scattered societies in the interest of the Fine Arts. The National Academy of Art, of which Elihu Root, Charles M. Freer, Frank Millet and Charles M. Ffoulke were among the regents, had a charter sufficiently broad to cover the

organization of the Federation. The following letter from Theodore Roosevelt to Elihu Root indicates the value of such coöperation:

The White House, Washington  
April 30, 1908.

My dear Mr. Root:

I am gratified to know that you are taking an active interest in the movement to organize a National Federation of Art, and shall watch the progress of the movement with sympathy. I shall do all I can to promote it because such an organization can be made very effective for good. It will encourage our native artists; it will aid in the establishment of galleries and schools of art; it will promote municipal art leagues, and village improvement associations; it will encourage higher standards of architecture for our public edifices, our business blocks and our homes; also do much to educate the public taste.

I am glad to learn that it is proposed to hold a Convention in Washington and you may count on me to do my share in making it a success.

Sincerely yours,

(signed) THEODORE ROOSEVELT

TO the HON. ELIHU ROOT,  
*Secretary of State*

When the Federation was organized in 1909 the Institute, following its policy of coöperation, was pleased to have them as tenants.

The chapters of the Federation consisted of art museums and all societies, technical or lay, that were interested in art. Their object was to foster by joint action any measure to advance, preserve or firmly establish the Fine Arts.

Charles L. Hutchinson, president of the Art Institute of Chicago, was the first president; Frank Millet, secretary, and Leila Mechlin, assistant secretary. Robert W. de Forest, president of the Metropolitan Museum, who was the second president, is

still in office. Upon Frank Miller's death, Leila Mechlin became secretary, the office which she still so effectively holds.

The Federation has been a strong factor in the campaigns to protect the Park Commission plans, and has actively participated in all art movements since its organization. That its close relation with the Institute has been an inspiration is shown in the Federation's last annual report: "There is much to be said in appreciation of the privilege we have enjoyed through this association. The architects have been most generous landlords and the atmosphere of the old house, so beautifully designed and so carefully preserved, is particularly sympathetic with the type of work in which we are engaged."

The architects are losing a sympathetic and helpful neighbor. The continued growth of the two associations and the need of more room causes the separation. The Federation has grown from its original one hundred chapters to four hundred and thirty eight, reaching all parts of the United States. We may give a brief outline of the wide field of its present work from the last yearly report. Its traveling exhibitions of paintings and other works of art have been most successful. Last year they had forty-five sets, which were exhibited in 295 places. Traveling lecturers had one hundred and forty two engagements. They send portfolios of etchings and other prints to prospective purchasers on approbation. For the past fourteen years, the Federation has published the

Art Annual, the only authoritative publication with reference to artists and their work. A current art magazine which reached its eighteenth volume is interesting and useful to both artists and laymen. The Carnegie Corporation has undertaken an interesting experiment through the Federation to demonstrate the place of art in the every-day life of a given community, the Corporation appropriating \$50,000.

The Federation is steadily enlarging its usefulness. Leila Mechlin, of broad vision, indefatigable and intelligent worker, is to be credited with a large share of the good work of this organization, and I am pleased to see by the papers that she has been honored by the University of Nebraska with the degree of Doctor of Fine Arts.

GLENN BROWN

#### NEW ART AT WANAMAKER'S

The recent exposition at Stuttgart was the inspiration for a window display of home decoration at Wanamaker's, New York, of which an illustration is given on this page.

In treating the exterior walls, which are of soft blue stucco, the color was amalgamated with the cement before application, thus assuring depth and beauty of color.

The interior has white walls of rough surface, a silver grey carpet, a gold ceiling and the low chair is upholstered in silk of red and black leaf design.



AN INTERIOR IN WANAMAKER'S EXHIBITION

## THE ARCHITECT'S LIBRARY

### DICTIONARY OF ENGLISH FURNITURE

McQUOID, PERCY, AND EDWARDS, RALPH.

*The Dictionary of English Furniture from the Middle Ages to the Late Georgian Period.* Vol. III. (Mo-Z). Scribner, 1927.

THE first two volumes of this important and useful work—important at least for its usefulness—appeared in 1924, and the third volume completes it. They are large folios, profusely illustrated. Many of the minor subjects are covered by cross-references instead of by an index, and for a work of this kind it is the better method. It would perhaps have been better still if the cross references had referred to pages as well as to major subjects, for the major subjects often cover many pages. "Musical Instruments" covers fourteen pages, "Needlework" nine, "Picture Frames", and "Screens" thirteen each, "Settees and Sofas" thirty, "Sideboards" fourteen, "Stools" sixteen, "Tables" one hundred and twelve. Large subjects like the last however are alphabetically subdivided, which greatly reduces the objection.

Where else would one be apt to find illustrated articles on old Pipe Racks and Wig Stands, if in the multitudinous and unforeseen course of human events one wanted to know? Pipe Racks were important in the days of church-wardens, and Wig Stands in the days of periwigs, though never decorative, were sometimes decorated. A dictionary of this kind is not only useful but readable. It is full of curious lore. It is a chronicle not only of taste and craftsmanship, but of custom and accident. For instance; regarding Straw Work, (an embellishment of cabinets and the like) there is a noticeable lack of coloring in most English Straw Work of the early nineteenth century. It was mainly made by French pioneers of the Napoleonic wars. The excellent quality of their straw interfered with the English industry; the introduction of straw and dyes to the prisons was prohibited; straw however was smuggled in, but proper dyes were not obtainable; hence the uniformity of color. Or again; billiards was first played on outdoor turf, and the green cloth seems to be a remembrance of grass. The tables began to appear in the great country houses in the early seventeenth century, but very few early ones are now in existence. And again: Tea Tables—which usually have raised edges and sometimes circular compartments—increase noticeably in numbers toward the middle of the eighteenth century. This seems to be due to the public tea gardens becoming places of rather bad repute, so that the fashionable world began to give tea parties at home, and the cabinet makers rose to the new demand for ornamental tea tables.

There are scores of notices here of obscure cabinet makers. If the reader's eye is caught by the not obscure name of Sheraton, he will learn that while Sheraton was a cabinet maker, the term "Sheraton" is only a convenient label attached to a certain style of furniture, especially of satinwood, produced in England about 1790 to 1800; and that not because of the furniture he may have made, but because of the drawings and descriptive notes in the second half of his "*Cabinet-maker, and Upholster's Drawing Book*." He was an odd personality who fell into poverty by neglecting his trade and running after philosophy and miscellaneous knowledge until his mind seems to have almost given way. His "*Cabinet-maker, Upholsterer and General Artists' Encyclopedia*" only got as far as Vol. 1 and the letter C. It dealt with every imaginable subject, except cabinet making.

Mr. McQuoid's History of English Furniture, 4 vols. folio, published 1904-1906 was a pioneer work. It was the first comprehensive and accurate survey of the field, and has remained the standard. But a great deal of other investigation has been done since, and the Dictionary was planned both to bring the information up to date, and to put the material in labor-saving shape. For information about any particular kind or piece of furniture, it supersedes the History. For the study of any period style in general the material is of course better grouped in the History.

Early English craftsmanship on the whole was not as good as French. During the sixteenth and seventeenth centuries however there was such an advance that "when the eighteenth century was reached, the English cabinet maker could rival, where he did not excel, his continental brethren in the output of fine domestic furniture; although in the palatial manner the providers of the Bourbon kings and nobles retained their pre-eminence."

It is this development of craftsmanship and the appreciation of craftsmanship that supplies the moral for our own times. An age of collectors is not an age of culture, but the possible precursor of an age of culture. It is a mistake to suppose that the finest furniture cannot now be made. It is design and workmanship, not age, that gives it its intrinsic worth. The skilled workman will not take long enough now for his task, because the price of such careful workmanship is not high enough. The emphasis must be shifted from period or rarity to absolute quality. For from a cultural standpoint it is vastly more important that our cabinet maker's shop should be full of fine workmen turning out

fine work, than that our houses should be full of fine old furniture correctly periodic. The collector may lament the rise in prices of old furniture, but the rise is perhaps beneficial. The process going on would seem to be: first, growth of the taste for beautiful furniture through the collection and use of furniture that is old and beautiful; second: the exhaustion of the supply; which (third) should leave a residuary demand for beautiful modern furniture, at such prices as will develop modern skilled workmen, and pay them on the modern scale for the time and pains necessary to produce it.

Such work as Mr. McQuoid has done leads to the appreciation of beautiful furniture through the knowledge of what it is and its relation to the eras that produced it.

ARTHUR W. COLTON

#### ARCHITECTURAL ART

WILENSKI, R. H.

*The Modern Movement in Art.* Frederick A. Stokes Company. \$5.00.

ONE wonders, after reading this book, whether art would not flourish more if artists would theorize less. Art for a hundred years has been extraordinarily self-conscious. " . . . what has been happening since 1826 has again and again been this. A group of artists in Paris have thought out a basis for their art and made experiments on that basis. Ten years later a swarm of derivative popular artists arose in Paris and reaped the fruits of the pioneers' experiments. Ten years later still, another group of French artists thought out another basis as a development of the last one or as a reaction against it. . . ." Is the artist striving to fulfill a program? Is he seeking to proselytize? In Italy some years ago, if memory serves me aright, a group of artists hired a hall in which to give a public announcement of their aesthetic creed. Wilenski's readers can scarcely escape the impression that modern artists are as much concerned with illustrating theories about art as in creating art-works. Modern art is in danger of becoming sicklied o'er with the pale cast of thought—with overmuch anxiety lest art perchance may not be art at all.

Theorizing upon the art of the past, the artists must await a theory of art before they can be artists. The artists of the modern movement, says Wilenski, "in basing their art on service to a consciously-held idea of art are *ipso facto* different from the religious artists of the East and West of all periods, but strictly in line with all the Western European artists of the last five hundred years who have based their work on any type of consciously-held ideas of art." The modern movement is "the latest attempt to solve the fundamental problem of all intelligent

Western European artists since the High Renaissance, the problem, that is, of finding a justification for artistic work and a criterion of its value other than the justification and criterion afforded by the service of some religion." It seems rather a pity that the artist should be beset with so formidable a problem as that of justifying his work. It would be so much simpler to be an artist and to leave to others the task of justification.

The reader is not surprised by the discrimination that follows: popular art, derivative popular art, descriptive popular art, original art, original romantic art, romantic popular art, original descriptive art, representative and non-representative art, and architectural art—this is part of an apparatus of distinctions and classifications that excites the envy of the academic mind. Beneath the apparatus, however, lies only a new version of an old theory. We are led to the discovery of "the idea of architecture as typical art." "The idea on which the modern movement is based is the idea that *this typical function of the architect as artist* (i. e., as concerned with problems of formal relations) *is the typical function of the sculptor and painter as well.*"

Here is simply a new version of that type of theory which depends upon a complete divorce of form and formal relations from content and subject-matter. The architect, Wilenski asserts, is a builder and an artist—and he evidently thinks the two functions radically different in kind and divorceable in principle. The architect is an artist only in so far as he is not a builder. As artist, his business is to "contribute to the definition, organization, and completion of his formal experience." Formal experience is the source of all art; the enlargement of formal experience is what the artist seeks to do. Like the scientist and metaphysician the artist is concerned with formal order and the enlargement of his perception of it. Since the art-function of the architect is (apparently) so separable from his function as a builder, the architect as artist is a model of what every artist should be.

Were men gods, living in a realm of Platonic Ideas, then art would indeed be concerned with form and with nothing else. But this can scarcely furnish a satisfactory theory of art for men. The divorce of formal order and the stuff of ordering is a psychological impossibility. It can bring scant comfort to the architect, for he is left in a dilemma. In the measure in which architects are builders they must prostitute themselves as artists; and in the measure in which they are artists, and attend to formal order alone, they may succeed as artists but they cannot build. There is little they can do as artists save to decorate the utilitarian.

ALBERT G. A. BALZ



## NEW BACKGROUNDS FOR A NEW AGE

PARK, EDWIN AVERY.

*New Backgrounds for a New Age.* Harcourt, Brace & Co., 1927. \$5.00.

YESTERDAY, if you asked for modern things in the shops of America, you would be shown reproductions of antiques. Today, you may be asked whether you refer to period-replica or to this modernistic stuff. Tomorrow, modern will mean modern—and how.

Troubled souls need no longer yearn for direct expression of the life of the day, bemoan the absence of an independent stylist movement and complain of enforced antiquity.

On the contrary, they had better seek another method of being different, for soon they will be deluged with the modernistic.

For the moment, this book by Professor Park is pioneer in American discussion of the facts and theories of modernism. Much of the material gathered several long months ago is still up to date, but so much modernism has flowed over the mill that this book had better be hurriedly read before it, too, joins the antiques. The artists, artisans and shop-

keepers of whom he speaks are still among the leaders of this trend and his second chapter on the "Decorative Arts in Europe" is still an interesting brief history of the movement in Paris and Vienna.

This is a wonderful moment in which to get the feeling that modernism has been quite a time in the making and that its tentacles have spread all over Europe. This you can get from Professor Park. I regret that the picture was not made broader. It is limitedly Parisian and Viennese. Important, also, to a complete understanding are the developments in Germany, Holland, Finland and in Russia. Important, too, is a more concrete discussion of the conflict between the machine and the traditional forms of art based on hand-work. Important also is a history of the attempts to harness the hand-made arts and imitations of the hand-made arts to the machine.

What Professor Park has done, however, is to show that for thirty years, since L'Art Nouveau appeared, there has been an attempt to design to suit mechanical methods and to create patterns, colors and forms which are independent of the hand-made survivals. This is interesting here and now when Cubism, Futurism, Expressionism and the other modernisms are arriving from Europe with a bang and when it seems as though these thirty years of evolution are to be condensed into about thirty weeks by the freshening touch of America's most important entrepreneurs, the sales manager and the advertising man.

All of a sudden it is all around. New York's department store area, bounded on the north by Saks', on the south by Wanamaker's, on the east by Altman's and on the west by Macy's, has gone contemporaneous. Show windows of this region are gesturing emphatically with their modernity. Stores have exhibition rooms completely furnished and decorated in the new manner. Offered for sale are almost enough articles to equip a home with objects all of which have the new glamor.

Largely foreign in design and execution, there is, however, much American material.

More and more novelty shops are replacing "antique" emporiums and these are carrying the strictly up-to-date in place of the languorous about-to-be-lamented period furniture, antiques, historical ornament, archaeology and all. The genuine antiquities were, of course, exhausted long ago. The works of Italian potters, "Wiener Werkstaette", Rodier, Suë and Mare and Lalique establishments are authentic.

Staid old candle-ized electric fixture manufacturers are taking on some new models which are not direct lineal descendants of candle-sticks, oil-lamps, or lanterns. The recent pressed polychrome "Spanish" ironwork craze with its blotchy texture of stamped hand-hammering marks, has taken a sudden swerve, with the result that show window and other display



From *New Backgrounds for a New Age*

holders are being pushed into the latest quirks of Parisian *feronnerie*—the step-up, the willow, the fountain and the skyrocket.

Half a dozen furniture, decorating and architectural magazines startled the new year by presenting changes in format, covers, editorials or contents in the January editions, all obviously intended as a genuflection toward the modern.

That dynamic industrial furniture center, Grand Rapids, Mich., seems to have seen the light, that the market is saturated and the end of the eclectic reproduction period has come and that the new is needed and will sell. Periodless furniture is actually being sold and the new clichés will soon adorn bedrooms, living and dining rooms throughout the length and breadth of the land, even to the home of the last Babbitt thereof.

The characteristic American version of any movement is emphatically the commercial. At the exhibition of decorative arts held in Paris in 1925 "American buyers", says Professor Park, "peered timidly at what they saw there and a few bold spirits purchased." That was clearly the beginning of the present spasm, so far as the American merchant and manufacturer are concerned. That for the moment is the kernel of the modernistic nut. Modernism gives a new sales slant, livens up the stock, shows

that the dealer is no dead one and may just prove a selling wow.

Modernism is here, back to the land whose factories, skyscrapers, power plants, bridges and other mechanical achievements have cleared the thinking of the European adventurers in modernist design, back to the land which scarcely knows Louis Sullivan and Frank Lloyd Wright or is aware of the inspiration of their works abroad, back to the land which because it was dominantly a nation of machine-craftsmanship should or could have been an initiator of the movement but was not. The America which was too busy to bother about this experiment while it seemed aesthetically unconnected to the practical, now, since it seems practical to the practical men, may be too busy to bother about anything else aesthetically.

Thus in American fashion we may be in for a new business-stimulated fad, or this may be the flashy beginning of a development of style, a style that will attain dignity with maturity. Meanwhile and in either event, the cursed stigma of originality or independence in ornamental handling of design seems about to remove itself and architects and decorative artists can join the many free painters and sculptors of America in an invigorating movement.

HERBERT LIPPMANN

#### LIST OF NEW BOOKS ON ARCHITECTURE AND THE ALLIED ARTS

COMPILED BY  
PAULINE V. FULLERTON  
LIBRARIAN IN CHARGE OF THE DIVISION OF ART AND  
ARCHITECTURE, THE NEW YORK PUBLIC LIBRARY

##### ARCHITECTURE

ANTHONY, EDGAR W.

*Early Florentine Architecture and Decoration.* Cambridge: Harvard University Press, 1927. xii p., 108 p. Front., 82 plates. 8°. \$5.00. 723.45

Bibliography, p. 99-104.

"The early mediaeval architecture of Florence is a very special development. A study of this special style, with its characteristic architectural decoration and the small amount of sculpture which it produced, will form the subject of this book."—Preface. The 82 plates are mainly of architectural detail and sculpture.

*Art Studies: Mediaeval, Renaissance and Modern.*

Edited by members of the Departments of the Fine Arts at Harvard and Princeton Universities. Vol. 5. Cambridge: Harvard University Press, 1927. xx, 156 p. Illus., plates. f°. \$7.50. 705.5

Vol. 5 is an extra number of the *American Journal of Archaeology*.

Contents of architectural interest:

Shipley, Dorothea C., *Apostolados*.

Oursel, Charles, *La Genèse Monumentale de l'Église Abbatiale de Vézelay*.

Anthony, Edgar W., *The Florentine Baptistery*.

Whitehill, Walter Muir, *Liturgical Influence on Pre-Romanesque Apses in Spain*.

BERKELEY, CARA.

*Some Roman Monuments in the light of History.* London: Sheed & Ward, 1927. 2 vols. Fronts. 8°. 188. 720.945

Bibliography of ancient, mediaeval and modern authorities; v. I, p. xvii-xlii.

A guide to the architecture and history of certain monuments of ancient Rome and of various early Christian churches and basilicas. There is also a short historical sketch, and lists of emperors and of popes.

CLEMMENSEN, NOGENS.

*Ringsted Kirke. Kalkmalerierne beskrevne af Poul Nørlund.* København: Henrik Koppels Forlag, 1927. 36 p. Illus., plans, plates. f°. 30 kroner. 726.5

Published under the direction of Kirkeministeriet.

Bibliographical footnotes.

A monograph on this Danish church and its murals, excellently illustrated with plates bearing English captions.

DAVISON, THOMAS RAFFLES.

*Raffles Davison*; a record of his life and work from 1870 to 1926, with a selection of his drawings and sketches; foreword, by Sir Aston Webb; introduction, by Sir Reginald Blomfield; other editorial contributions. Hon. Editors, Maurice E. Webb & Herbert Wigglesworth. London: B. T. Batsford, Ltd., 1927. xxiv, 143 p., incl. 64 pl. Front., (port.), Illus. 4°. 21s. 720.84

Essays of appreciation are followed by illustrations of the work of this architectural draughtsman whose studies in pen and ink and in pencil are mainly of English subjects prior to the end of the 17th century.

HUELSON, CHRISTIAN CARL FRIEDRICH.

*The Forum and the Palatine*; translated by Helen H. Tanzer. From the first German edition, with numerous additions and revisions by the author. With 30 illustrations in the text, 65 plates and one folding plan. New York: A. Bruderhausen, 1928. xii, 100 p. Illus., plates, plans. 8°. \$3.50. 722.71

Bibliography of sources and recent literature, p. 81-96. A detailed archaeological study illustrated from drawings, engravings and photographs.

KING, GEORGIANA GODDARD.

*Mudéjar*. Bryn Mawr, Pa., Bryn Mawr College; London, New York: Longmans, Green and Co., 1927. xvii, 262 p. Front., plates, maps. 16°. (Bryn Mawr notes and monographs No. 8.) \$2.50. 723.36

Bibliography, p. 233-240.

"Mudéjar art is that of subject Moors living under Christian domination in Spain." This volume covers Mudéjar architecture, the history, characteristics and elements of which are studied in special chapters. There are numerous small illustrations, mainly from photographs, a glossary and an index.

LEHMANN, OTTO.

*Das Bauernhaus in Schleswig-Holstein*. Altona: H. Ruhe, 1927. viii, 160 p. Illus., incl. plans, maps. 8°. 8 marks. 728.6

Maps in pocket.

A study of the farm architecture of this particular German province. There are small, clear illustrations from photographs, and many plans.

MARKS, PERCY L.

*The Principles of Planning Buildings*; an analytical treatise for the use of architects and others. London: B. T. Batsford, Ltd., 1927. xv, 198 p., incl. diagrs., plans, tables. Plates. 4 ed., revised. 8°. 21s. 729

Essential features of varied building types are considered, followed by observations on specific problems such as,—aspect, privacy, grouping, economy, etc. The plates include more than 250 building plans of modern architects, and the volume has a detailed index.

MATTHIES, KARL.

*Moderne Ziegelbauten*. Berlin: Tonindustrie-Zeitung, 1927. 2 v. Illus., plates. f°. 6 marks. 724.931

A series of plates from photographs of recent German buildings of various types, with the name of the architect and a short descriptive note.

MORPER, JOHANN JOSEPH.

*Der Prager Architekt Jean Baptiste Mathey* (Matthaeus Burgundus); Studien zur Geschichte des Prager Barock. Mit Zeichnungen von Samuel Bauer. München: G. D. W. Callwey, 1927. 130 p. Illus. (incl. plans). 4°. 15 marks. 724.19

Reprint: Münchner Jahrbuch, 1927.

Bibliographical footnotes.

A detailed discussion of the work of this 17th century architect, fully illustrated from drawings, photographs, prints and plans.

TALLMADGE, THOMAS E.

*The Story of Architecture in America*. New York: W. W. Norton & Co., Inc., 1927. x, 311 p. Front., plates. 12°. \$3.50. 720.973

An informal non-technical history of architecture from the earliest settlement down to 1927.

WATTJES, J. C.

*Moderne Architectuur in Noorwegen, Zweden, Finland, Denemarken, Duitschland, Tsjecho-Slowakije, Oostenrijk, Zwitserland, Frankrijk, België, England, en Ver. Staten v. Amerika*. Bijeengebracht en van inleiding voorzien door Prof. J. G. Wattjes. Amsterdam: "Kosmos", 1927. 78 p. Illus., incl. plans. f°. 14.50 guilders. 720.9

A series of 307 illustrations from photographs, with captions giving architect, place, date and type of building. There are six pages of small-scale plans at the end of the volume.

WORRINGER, WILHELM.

*Form in Gothic*. Authorized translation edited with an introduction by Herbert Read. London: G. P. Putnam's Sons, Ltd., 1927. xv, 181 p. Front., plates. 4°. 12s. 6d. 723.5

An important contribution to the aesthetics and theory of Gothic. The 55 plates of the original edition illustrate this volume.

#### ALLIED ARTS

BABELON, JEAN.

*Germain Pilon*: biographie et catalogue critiques; l'oeuvre complète de l'artiste reproduite en quatre-vingt-deux héliogravures. Paris: Les Beaux-Arts, Édition d'études et de documents, 1927. vii, 150 p., incl. plates. Front. f°. (L'art français.) 120 fr. 735

Bibliography, p. 79-81.

A carefully documented study of this 16th century French sculptor, consisting of biography, iconography, a full chronological table and a list of authentic and attributed works.

BALL, KATHERINE M.

*Decorative Motives of Oriental Art*; with six hundred and seventy-three illustrations. New York: Dodd, Mead, 1927. xxvi, 286 p. Illus. f°. \$15.00. 709.5

Bibliography, p. 273-281.

A study of the legendary lore and symbolism associated with various animal motives in Japanese and Chinese art.

BLANC, LOUIS.

*Le Fer Forgé en France aux XVI<sup>e</sup> et XVII<sup>e</sup> siècles; œuvres gravées des anciens maîtres, serruriers, architectes, dessinateurs et graveurs.* Paris: G. van Oest, 1928. 27 p. 96 plates. f°. 200 fr. 739

Confined entirely to engravings of iron work, mainly architectural in character. There are biographical and critical notices of the artists and an index of the forms of work reproduced. The 96 plates form of course the main body of the book.

DUFRÈNE, MAURICE.

*Les Intérieurs Français au Salon des Artistes Décorateurs en 1926, présentés par Maurice Dufrène.* Paris: C. Moreau, 1927. 41. 48 plates. f°. 100 fr. 747

The introduction is a short exposition of the aesthetics of the new movement. The plates show interiors of many types.

FAURE, ELIE.

*Histoire de l'Art; l'Esprit des Formes.* Paris: G. Cres & Cie, 1927. ix, 452 p. Illus. 8°. 95 fr. 701

A notable study in comparative aesthetics.

GAUTHIER, JOSEPH.

*Le Mobilier Bas-Bréton; Ensembles et Détails.* Paris: Ch. Massin & Cie, 1927. 12 p. 40 plates. f°. (Collection de l'art régional en France). 75 fr. 749

The plates show, in clear detail, both interiors and characteristic furniture types. Earlier volumes of this series have covered either the architecture or the furniture of various French provinces such as Provence, Normandy, etc.

GODARD, OCTAVE.

*Jardins de la Côte d'Azur.* Paris: C. Massin & Cie., 1927. 10 p. 44 plates. f°. 150 fr. 710

The text deals with types of garden design, of ornament and of planting used on the French Riviera. The plates illustrate not only the gardens, but the villa architecture and its details.

GOYAU, GEORGES, and H. CHÉRAMY.

*Le Visage de Rome Chrétienne; préface de son éminence le cardinal Cerretti. Ouvrage illustré d'après les photographies inédites de Herbert Ruedi.* v. 1-2. Genève: Société anonyme d'éditions artistiques, 1926-27. 2 v. Illus. f°. 56 fr. (Swiss). 723

Some 350 reproductions of photographs, with a running textual commentary, illustrate many aspects of Catholic Rome.

HARRISON, FRED.

*The Painted Glass of York; an account of the mediæval glass of the Minster and the parish churches: with a preface by the Very Reverend W. Foxley Norris.* London: Soc. for Promoting Christian Knowledge, 1927. xvi, 253 p. incl. tables. col'd. front., illus., plates (part col'd). 8°. 12s. 6d. 729.8

Bibliographical footnotes.

The present account aims at a running commentary on the greatest surviving treasure of mediæval glass and on

the contents of each window so far as these can be read. It is thus a catalogue as well as an essay."—Author's preface.

LAWRENCE, ARNOLD WALTER.

*Later Greek Sculpture and Its Influence on East and West.* New York: Harcourt, Brace and Co., 1927. xvii, 158 p. 112 plates. 4°. \$7.50. 733

Bibliography, p. 91-92.

"Sculpture of the transition from Greek to Roman times possesses unusual historical value from its influence in subsequent centuries. The appendix gives a list of the important sculptures of the period, arranged according to their probable date."—Preface.

MEIER-GRAEFE, JULIUS, 1867-

*Cézanne; translated into English, by J. Holroyd-Reece, with more than one hundred plates.* New York: Charles Scribner, 1927. 66 p. Front., plates, ports. 4°. \$22.50. 759.4

650 copies only printed.

A critical evaluation of Cézanne and his influence by a sympathetic critic.

MORAZZONI, GIUSEPPE.

*Il Mobile Veneziano del 700; raccolta a cura di G. Morazzoni.* Milano: Bestetti & Tumminelli, 1927. 64 p. Front. Illus., 320 plates. f°. 350 lire. 749

Bibliographical footnotes.

A discussion of eighteenth century Venetian furniture and the conditions of its production, serve to introduce the long series of plates.

OSMOND, PERCY HERBERT.

*Paolo Veronese; His Career and Work.* . . London: The Sheldon Press, 1927. xv, 124 p. 64 plates on 32 l. 4°. 25 s. 759.5

"Sources", p. xiii.

"A catalogue of works by or attributed to Paolo Veronese arranged according to the localities in which they are to be found", p. 109-119.

A welcome addition to the limited English bibliography of Veronese.

PIJOAN Y SOTERAS, JOSÉ.

*History of Art; foreword by Robert B. Harshe; translated by Ralph L. Roys.* Barcelona: Salvat, 1927. 3 v. Illus., plates (part col'd). 4°. 709.

Imported by Harper, \$35.00 the set; \$12.50 each volume. An unusually successful history of art, interpreted in its broadest sense, with clear and very numerous illustration which are valuable for comparative study. There is an index of both text and illustrations arranged under the four subjects: architecture, sculpture, painting, and minor arts.

VITRY, PAUL.

*Paulanship, Sculpteur Americain.* Paris: Editions de la Gazette des beaux-arts, 1927. 46 p. 80 pl. 4], (Artistes étrangers contemporains.) 50 fr. 735.

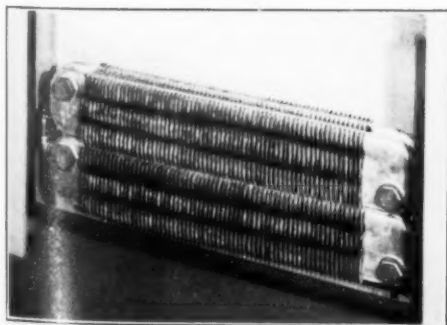
An appreciative analysis of the work of this American sculptor by the curator of sculpture at the Louvre. A chronological table of Manship's production from 1911 to 1926 indicates the material, size, number of replicas, and the owners of each work.





## Meeting the Demand for Out-of-Sight Radiators

### ROBRAS 20-20



The best part of each room, in front of the window, need no longer be cluttered up with old fashioned radiators. Nor need there be the former decorating or curtain hanging problems.

With Robras 20-20 Radiators in-the-wall, out-of-sight, no longer are masses of dust thrown up to soil the curtains or mar the walls.

The Robras 20-20 radiators can be set up in a standard studding. The sections are from eighteen to seventy inches long. Their ratings are from five and a half to twenty-five square feet for each section. Four sections can be set up in tiers, as shown, in a four-inch studding for any steam or vacuum job.

For a hot water job another tier of two sections can be added, thus increasing the rating by a third.

The sections shown in the drawing at the left are thirty-eight inches long and contain forty-five and a half square feet of radiation.

*N. B. This is an actual illustration of a Robras 20-20 installation. Not a retouched photograph*

**ROME BRASS RADIATOR**  
CORPORATION

ONE EAST FORTY-SECOND STREET - - - NEW YORK, N. Y.

## NOTES IN BRIEF

### CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

The sixty-first convention of The American Institute of Architects will meet in St. Louis, May 16, 17 and 18, 1928. The convention will stress the purpose of architecture in America to meet its responsibilities to the State and Government—a purpose now thoroughly entrenched as conscious tradition. The Institute's activity in behalf of the plan of Washington will be incorporated in the programme of the convention. The collaboration in the arts of design so successfully initiated last year will be carried a step further along practical lines. President Milton B. Medary has proposed, for discussion, the proper use of materials by the architect, referring specifically to the influence of local conditions as an important factor in the expression of tradition, history, geology, climate, and community spirit.

The headquarters of the Institute will be the Chase Hotel, St. Louis, Mo.

### INTERNATIONAL CONGRESS

The International Housing and Town Planning Congress will gather in the *Palais de la Sorbonne*, Paris, July 2-8, 1928, under the auspices of The Municipal Council of Paris. The Council consists of representatives of the affiliated societies throughout the world.

The questions that will be dealt with at the Congress are of great importance in all countries and include housing costs, rural housing, housing of the very poor, mass and density of buildings in relation to open spaces and traffic facilities, legal and practical difficulties in carrying out town and regional plans.

The officers of the Council include such internationally known architects and city planners as Dr. H. P. Berlage, Holland; Raymond Unwin, England; Eliel Saarinen, Finland and U. S. A.; A. Bruggeman, France. Alexander N. Bing of New York City is one of the Vice-Presidents of the Council. Clarence S. Stein is a member of the Executive Committee.

Architects of America are invited to attend the Congress and are asked to address preliminary correspondence to the Organizing Secretary, International Federation for Housing and Town Planning, 25 Bedford Row, London, W. C. 1.



ARCHITECTS' BUILDING, LOS ANGELES

CARLTON M. WINSLOW, DODD & RICHARDS, REGINALD D. JOHNSON, ROLAND COATE AND WITMER & WATSON, ARCHITECTS

### AWARD TO MYRON HUNT

Myron Hunt, architect of California, was awarded the Arthur Noble Medal given annually by the City of Pasadena for civic service. The award was based upon Mr. Hunt's service to the City as architect of the Pasadena Public Library.

### MEDAL FOR CRAFTSMANSHIP

Frederick W. Goudy, designer of type faces used in *The Architectural Record*, was recipient of the "Medal in Design and Craftsmanship" awarded in March by The Architectural League of New York City.

### SUMMER TRAVEL IN ITALY

Professor Paul Valenti of Washington University, St. Louis, will again conduct a summer school and tour of instruction for students of architecture. All members of the tour will participate in trips to the principal centers of Italy, including Palermo, Naples, Genoa, Lake Como, Rome, Perugia, Florence, Venice, Vicenza, Bellagio, Turin and Pompeii.

An opportunity is afforded the student to study the Italian language as well as architecture. The itinerary dates are: July 2—Sail from New York aboard "S. S. Colombo"; September 17—Due in New York. Fee—\$936.00. Communicate with Professor Paul Valenti, Director and Conductor of Tour, Washington University, St. Louis, Mo.

### A VAGABOND TOUR FOR ARCHITECTS

A vagabond tour for students of architecture has been arranged by the Bureau of University Travel under the direction of Mr. Donald Kirby. The tour is comprehensive in that it includes travel in England, France and Italy. The cathedral centers of England and France, the Cotswold district of England, the château district of France, also Paris, Venice, Milan, Florence and Rome are included in the itinerary. The sailing date is June 29 and the time of return to America is September 3.

Mr. Kirby, the conductor, is a graduate of the Department of Architecture of the University of Pennsylvania and thoroughly familiar with Europe.

The \$500.00 fee for the trip includes Student Third-Cabin Passage both ways via Cunard Line from Montreal, board and room in modest, inexpensive hotels, railroad

# For every Style of Architecture...

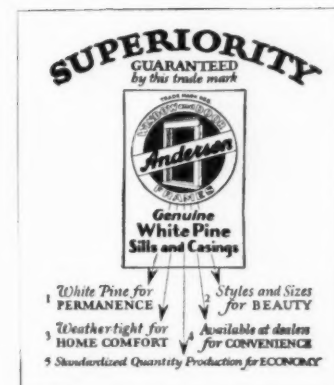
We earnestly wish that every architect could visit our factory and see for himself just what Andersen Frames\* are and exactly how they are made.

You are cordially invited to come to Friendly Valley on the St. Croix River whenever it is convenient. We shall welcome you to Bayport.

Whether or not you visit us, we hope you will take the time to form an opinion of our product and its value in relation to the big buildings or homes you are planning. We shall be glad to help you to complete information if you will manifest your interest by filling out the coupon below.

\*The Andersen Trade Mark is on every frame.

## Andersen FRAMES



A Frame for Every  
Kind of Building



### Andersen Distinctive Features

- (1) Detailed and constructed to merit architects' critical approval.
- (2) Genuine, clear White Pine sills and casings.
- (3) Exclusive, patented weather-tight features.
- (4) Perfect mill workmanship—absolute accuracy and uniformity.
- (5) A window or door frame type and size for every architectural need.
- (6) The only standardized frame adequately designed for wide blind-stop extensions, permitting the use of narrow outside casings.
- (7) Nationally distributed.
- (8) Dependable because guaranteed by a reliable manufacturer.
- (9) Equipped exclusively with the new patented, noiseless, friction-reducing Andersen pulleys.

See Sweet's Architectural Catalog, page B 1150 for frames, page B 1785 for pulleys.

ANDERSEN LUMBER COMPANY  
Box 4104, Bayport, Minnesota

I will be interested in receiving items checked:

- ☐ Andersen Catalog No. 300—Complete, detailed information for the drafting room and specification writer.
- ☐ A sample of the new, noiseless, frictionless Andersen pulley.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



fare (third-class), entrance fees to monuments and all tips except on ocean steamers. Reservation should be made before May 15 by application to Bureau of University Travel, Newton, Massachusetts.

#### ARCHITECTURAL TOURS IN ENGLAND

A useful brochure—"Architectural Tours in England"—published by International Casement Co., Jamestown, New York, gives travel information for architects and students of architecture who contemplate travel in England. The booklet suggests a choice of seventeen possible tours to out-of-the-way places arranged by an architect who must certainly have covered the ground before the preparation of the tours recommended, for he includes names of individuals whom one should see in visiting usually inaccessible houses or churches. There is also concise and dependable information on hotels, village inns, railroad fare, automobile and bicycle hire, English money and tips. The completeness of the advice makes conveniently possible the self-conducted tour and obviates the need for traveling in "herds."

For the architect or draftsman who is vaguely thinking of a few weeks of inexpensive travel, here is the booklet to cause him to "cast the die" and forsake the office routine for a period of wandering and sketching.

The tours have been arranged with Plymouth, Southampton or Liverpool as ports of arrival, enabling students (if not architects) to avail themselves of the low steamship fares known as "Tourist Trips."

The booklet is free! Write International Casement Co., Inc., Jamestown, New York, and ask for "Architectural Tours in England."

#### EXHIBITIONS

*Sculpture in Open Air Exhibition* will be held in Rittenhouse Square, Philadelphia, during the month of May under the direction of The Art Alliance of Philadelphia.

*Aquarelles et Dessins de Nelson McCleary* (en resumé de son séjour en Europe) at The Art Center, 65 East 56th Street, New York City, April 5-14.

The Fifth Annual Exhibition of the New York Chapter of the American Society of Landscape Architects opened on March 19 at the Arden Gallery, New York City, and will be continued for several months.

The National Sculpture Society have contributed sculpture appropriate for the garden which is exhibited at the Arden Gallery in conjunction with the showing

of gardens designed and executed by landscape architects, the exhibit to continue through April and May.

The first annual exhibition of the Architects' Club of Chicago will be held at the Club House, 1801 Prairie Avenue, opening during the first week in April and continuing for a period of two months.

This exhibition will embrace displays by the Club Members and will represent interesting phases of the building industry. It will include examples of material and processes, as well as drawings, paintings and models by architects, painters and sculptors.

#### FAMILY TREE OF THE SKYSCRAPER

"As the Greek architects, with few models, played structurally and rhythmically with geometrical shapes until they developed characteristic forms and patterns of structural beauty, so the American architects, with a new construction, are rallying primitive hues and masses into new modes and new shapes," writes Fiske Kimball in the March issue of *The Forum* magazine.

#### COLUMBUS MEMORIAL COMPETITION

The competition, announced in the February issue of *The Record*, will start about the end of April and end October 1st. The drawings are to be sent to Madrida where the International Jury will meet, and where a great public exhibition will be held.

The second competition will be limited to the ten successful competitors in the first contest. Their drawings will be sent to Rio de Janeiro and the exhibition there will be made a matter of considerable ceremony.

An interesting feature of the competition is that the second programme will include illustrations of all of the ten premiated designs in the first contest.

The Dominican Republic has set aside 2,500 acres for the airport, runway and site of this great memorial, also \$300,000 to meet preliminary expenses. Over a year ago, the Congress of the United States, as well as the congresses of a number of other nations, endorsed the project and promised financial support.

#### PRIZE WINNERS IN ART CENTER COMPETITION

The following prize awards have been announced:

*Refreshment-Stand Group.* First Prize, William E. Frenaye, Jr.; second, Franklin Scott, New York; third, Laurence Doubleday, Ithaca; fourth, James A. Britton, Boston.

*Refreshment-Stand and Gas Station Group.* First Prize, Henry Ives Cobb, Jr.; second, Malcolm P. Cameron; third, S. F. Swales; fourth, W. M. Geety, all of New York.

#### CONTRIBUTORS

LEON SOLON, ceramist, has reconstructed the Greek system of architectural polychrome in a book entitled "Architectural and Sculptural Polychromy."

ELY JACQUES KAHN, a member of the firm of Buchman & Kahn, New York City, a recognized specialist on the economics of architecture.

J. DONNELL TILGHMAN, a draftsman with John Russell Pope. The town of Richelieu, France, was plotted by Mr. Tilghman with the assistance of Berkeley Williams during the Summer of 1926.

HENRY-RUSSELL HITCHCOCK, JR., Professor of Art and Architecture, Vassar College, New York. He gathered information on modern European architecture during a year's sojourn abroad with personal contact with architects mentioned.

#### PROFESSIONAL ANNOUNCEMENTS

	Page*
Architects' Announcements . . .	67-160
Notes in Brief . . . . .	152-154
News of the Field . . . . .	156
Construction Statistics . . . . .	158
Received from the Publishers . . .	160
Recent Trade Publications . . . .	162

\* Advertising Section.



# KREOLITE



## Your Automobile

In all probability the automobile you own was manufactured and assembled on a Kreolite Wood Block Floor. Over 9 million square feet, or more than 206 acres of Kreolite Wood Block Floors, are in use in the automobile industry in this country today.

This is only one of the many big industries that has chosen Kreolite Wood Blocks to

meet its requirements and render the maximum of strength, endurance, service and economy.

Our Kreolite Engineers will discuss your floor problems with you without any obligation on your part.

Prices now as low as 24c. per square foot, installed complete.

THE JENNISON-WRIGHT COMPANY, Toledo, Ohio

*Branches in All Large Cities*

# FLOOR BLOCKS

## NEWS OF THE FIELD

THE AMERICAN ELECTRIC SWITCH CORPORATION, Minerva, Ohio, announces the acquisition of The Nyelec Switchboard Company, 422 E. 53rd St., New York, N. Y. The Nyelec Switchboard Company, organized in 1907 as The New York Electric Light & Engineering Company, will retain their New York Office, factory and personnel and will operate as The Nyelec Division of The American Electric Switch Corporation. The sales for the present will be handled by The American Electric Switch Corporation Sales Organization. Inquiries will receive prompt attention if sent either to the Nyelec Office at New York City or the American Office at Minerva.

THE RESIGNATION of F. I. Hardy, Assistant to the President of the Boston and Maine Railroad, to become President of the Woodbury Granite Company of Vermont, was announced on February 7th. Mr. Hardy will direct the Woodbury Company's program to increase the use of New England granite for building and other purposes by improved methods of production and merchandising, and to regain for the Woodbury quarries at Bethel and Hardwick, Vt., their long-time prestige as the largest producers of building stone in the country. President Hardy's headquarters will be at Burlington, Vt., beginning March 1st.

AT A MEETING of the stockholders, followed by a meeting of the directors, of Sargent & Company, lock and hardware manufacturers of New Haven, Connecticut, held at the company's office on Friday, February 24th, two new directors were elected, Bertram W. Burtzell and Edward Harding. George Lewis Sargent tendered his resignation from the presidency of the company and Bertram W. Burtzell was elected president and general manager.

COL. W. B. GREELEY, Forester of the United States, has accepted the management of the West Coast Lumbermen's Association. Wilson Compton, Secretary and Manager of the National Lumber Manufacturers' Association, comments in part as follows: "The appointment of Col. Greeley signifies the beginning of a new and better period in the organized fir industry. . . . Under his inspiring leadership, I expect that the factors of disintegration and even of despair which have so long afflicted the industry as an economic factor in the Douglas fir country will be dissipated. I predict that in a comparatively short time, considering the magnitude of the task, Col. Greeley will make the lumber industry of the Northwest a model of compact, well-integrated association organization. Col. Greeley has the confidence and respect of lumbermen everywhere. . . ."

"Also, throughout his career in the Government service the Colonel has firmly held the belief that if the United States is to be perpetually a forested country it must be such mainly through industrial reforestation, by individual initiative. Unlike many of our foresters, he has never surrendered to the imported European idea that industrial reforestation can be achieved by arbitrary laws and decrees. He has clearly perceived that it must come through economic evolution and new industrial objectives."

J. D. WHITMER of Zanesville, Ohio, has been appointed production manager and will also be in charge of development work for the Flint Faience & Tile Company of Flint, Michigan, a General Motors concern.

Mr. Whitmer, a graduate of Ohio State University ceramics department, formerly was associated with the production department of the American Encaustic Tile Company of Zanesville. He is prominently known in technical circles throughout the ceramic industry.

THE GOETZ BRASS COMPANY of 630 No. Franklin Street, Chicago, Ill., manufacturers of bath, shower and lavatory fixtures, as well as special brass products, has been authorized to change its corporate name to H. E. Robertson Company. This step has been taken to make the title of the company correspond with its present ownership control and management, which now rests in the hands of H. E. Robertson, president and general manager, and A. H. Green, secretary-treasurer.

"SPRINGFIELD" GAS MACHINES, formerly made by Gilbert and Barker, and "Detroit" Gas Machines, formerly made by the Detroit Heating and Lighting Co., are now being manufactured by the American Heating and Lighting Co. of Morenci, Michigan (New York office, 411 West 114th Street), under the name of the Clark Gas Producer. Owners of these machines will, in future, be able to secure spare parts for replacement, etc., from the American Heating and Lighting Co.

ANNOUNCEMENT was recently made of the consolidation of the Jefferson Electric Mfg. Co. and the Chicago Fuse Mfg. Co., the new organization to be known as Chicago-Jefferson Fuse & Electric Co., with offices at Laflin and 15th Streets, Chicago. The following are officers of the new organization: President, J. A. Bennan, formerly President of Jefferson Electric Mfg. Co. Vice-President, A. R. Johnson, formerly Secretary of Jefferson Electric Mfg. Co. Vice-President, A. E. Tregenza, formerly Vice-President of Chicago Fuse Mfg. Co. Treasurer, J. C. Daley, formerly Treasurer of Jefferson Electric Mfg. Co.

FROM MARCH the fifth to March the thirty-first will be held in Boston the International Exposition of Art in Trade. Jordan Marsh Company, with an advisory committee of twenty recognized authorities on art, conceived this Exposition and have collected exhibits from all parts of the civilized world, with the primary purpose of arousing the public to the influence of art on the everyday commodities of everyday life.

MR. JULIUS A. PFEIFFER, well known throughout the building material trade as Vice-President of the Northwestern Expanded Metal Company, Chicago, became Director of Sales of the Fireproof Materials Division of the Milwaukee Corrugating Company on Jan. 15, 1928.

While his headquarters will be at the main Milcor plant in Milwaukee, he will spend considerable time at each of the other three Milcor plants at Chicago, Kansas City, and La Crosse, Wis.

# Back of the Brick is the Service



J. A. MALONE Residence  
Atlanta, Ga.  
CYRIL B. SMITH, Architect  
Fiske Red Tapestry Brick—  
Full Range

**F**ISKE & COMPANY offers you unequalled facilities for making your brick jobs "just right."

The plants which produce the famous Fiske line of blending colors and textures operate in the heart of the finest shale and clay deposits in the country. Each plant produces a different brick. Each range is standard in color. It can always be matched exactly by the Fiske plant that makes it. It cannot be duplicated elsewhere.

Sales and service headquarters at New York and Boston are at your disposal. Fiske dealers everywhere cooperate not only in displaying the Fiske line, but in getting exactly what you want put on the job when you want it.

Every Fiske Brick building is a permanent advertisement for its builders. Built with the best-known face brick in the country, such a building is acknowledged to offer greater value and the certainty of a quicker sale.

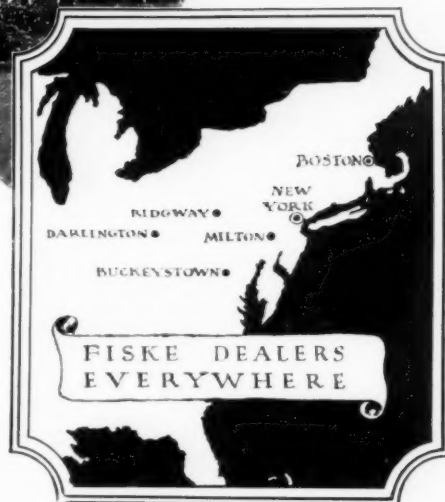
Fiske Brick and Fiske Service make a combination hard to beat. Fiske dealers everywhere are ready to prove it.

## FISKE & COMPANY, Inc.

NEW YORK: 15 W. 46th Street BOSTON: 115 Federal Street

### PLANTS

MILTON, PA. RIDGWAY, PA. DARLINGTON, BEAVER COUNTY, PA.  
BUCKEYSTOWN, MD.



## The FISKE Line

FISKE & COMPANY, INC., makes high-grade Face Brick exclusively. Among the Fiske trademarked brick are:

TAPESTRY  
TAPESTRY ANTIQUES  
CALEDONIAN  
MILTON REDS  
DARLINGTON GRAYS  
FISKLOCK



*There is only one TAPESTRY Brick. It is made by Fiske & Company, Inc. For your protection, the name "Tapestry" is stamped on every brick.*

# FISKE BRICK

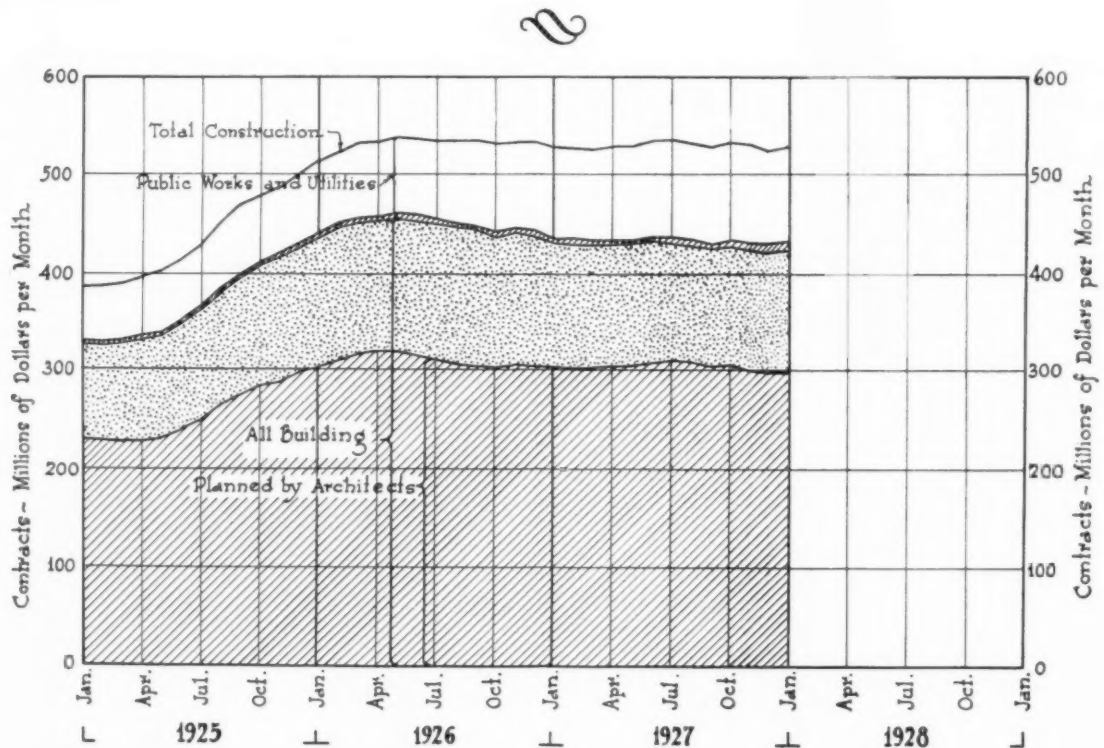


# CONSTRUCTION STATISTICS

From the records of F. W. DODGE CORPORATION, Statistical Division. The figures cover the 37 states east of the Rocky Mountains and represent about 91 per cent. of the country's construction volume.

## January 1928

Classification	TOTAL CONTRACTS		PLANNED BY ARCHITECTS		
	Number of Projects	Valuation	Number of Projects	Valuation	Per cent. of Total
Commercial Buildings	1,676	\$ 68,851,400	714	\$ 53,092,500	77%
Educational Buildings	147	23,369,400	120	22,569,700	97%
Hospitals and Institutions	53	11,182,400	39	10,844,700	97%
Industrial Buildings	419	37,970,300	143	13,078,500	34%
Military and Naval Buildings	10	232,400	2	61,800	27%
Public Buildings	73	5,612,300	48	5,306,600	95%
Religious and Memorial Buildings	132	5,532,900	90	4,825,400	87%
Residential Buildings	8,251	193,189,200	2,401	126,156,700	65%
Social and Recreational Projects	164	9,189,700	101	8,114,800	88%
Total building	11,195	\$355,130,000	3,658	\$244,050,700	69%
Public Works and Utilities	604	72,038,700	21	2,063,000	3%
Total construction	11,799	\$427,168,700	3,679	\$246,113,700	58%
Total construction, January, 1927	9,276	384,455,400	3,138	259,239,800	67%



General Trend of Building and Engineering Construction